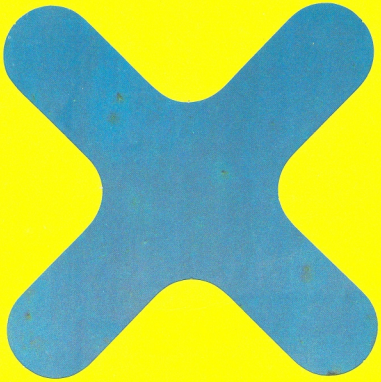
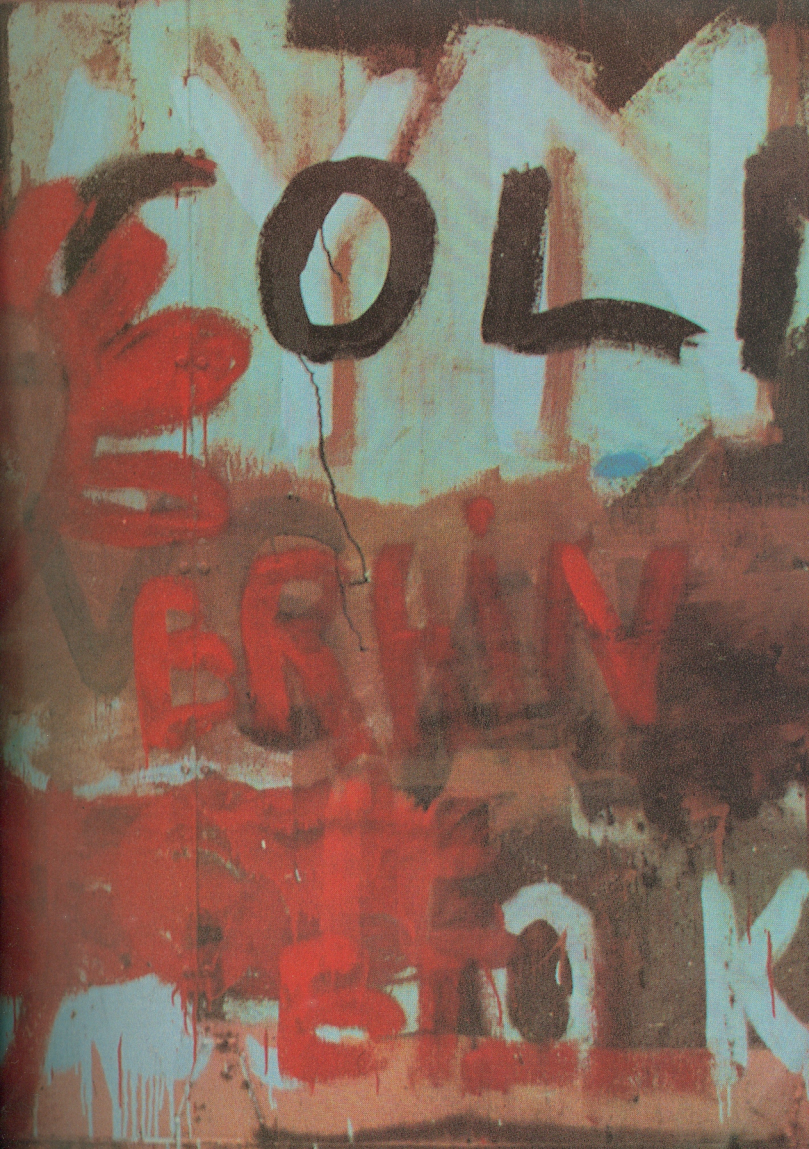
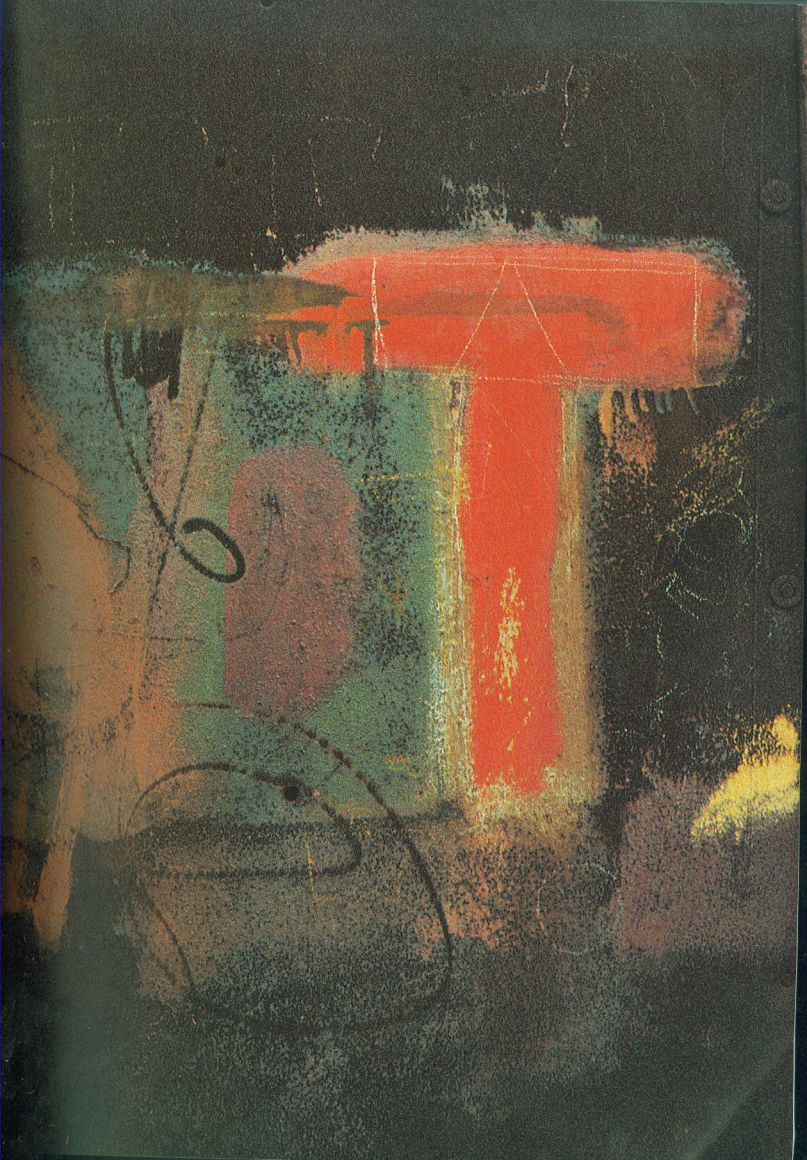


SE
MA


COLI
ERVIN
K



NEW ORDER MUSIC 1981 – 89

EVERYTHING'S GONE GREEN
PROCESSION
TEMPTATION
HURT
BLUE MONDAY
CONFUSION
THIEVES LIKE US
LONESOME TONIGHT
PERFECT KISS
SUBCULTURE
SHELLSHOCK
STATE OF THE NATION
BIZARRE LOVE TRIANGLE
TRUE FAITH
1963
TOUCHED BY THE HAND OF GOD
FINE TIME
ROUND AND ROUND
RUN
VANISHING POINT

EVERYTHING'S GONE GREEN

Words and music by Stephen Morris, Peter Hook, Bernard Summer and Gillian Gilbert.
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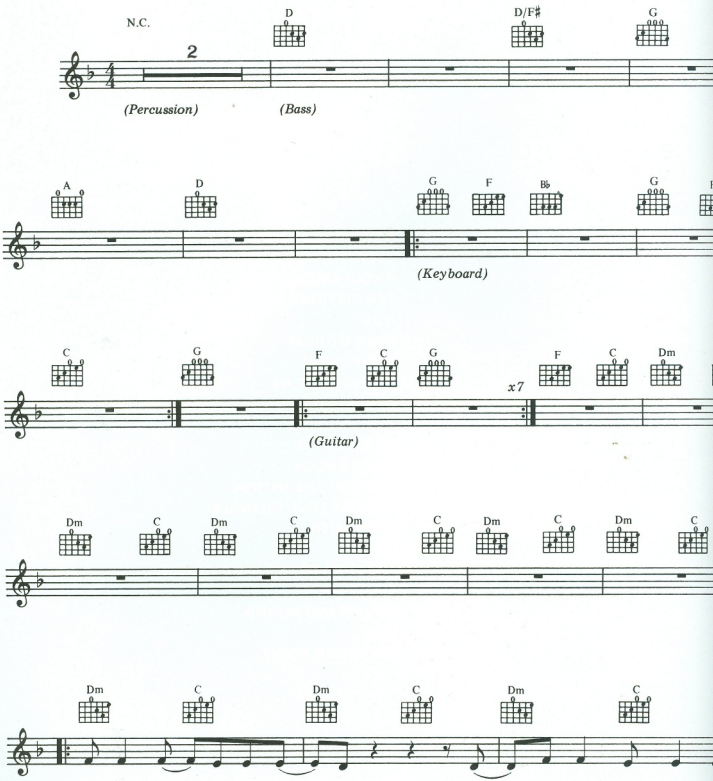
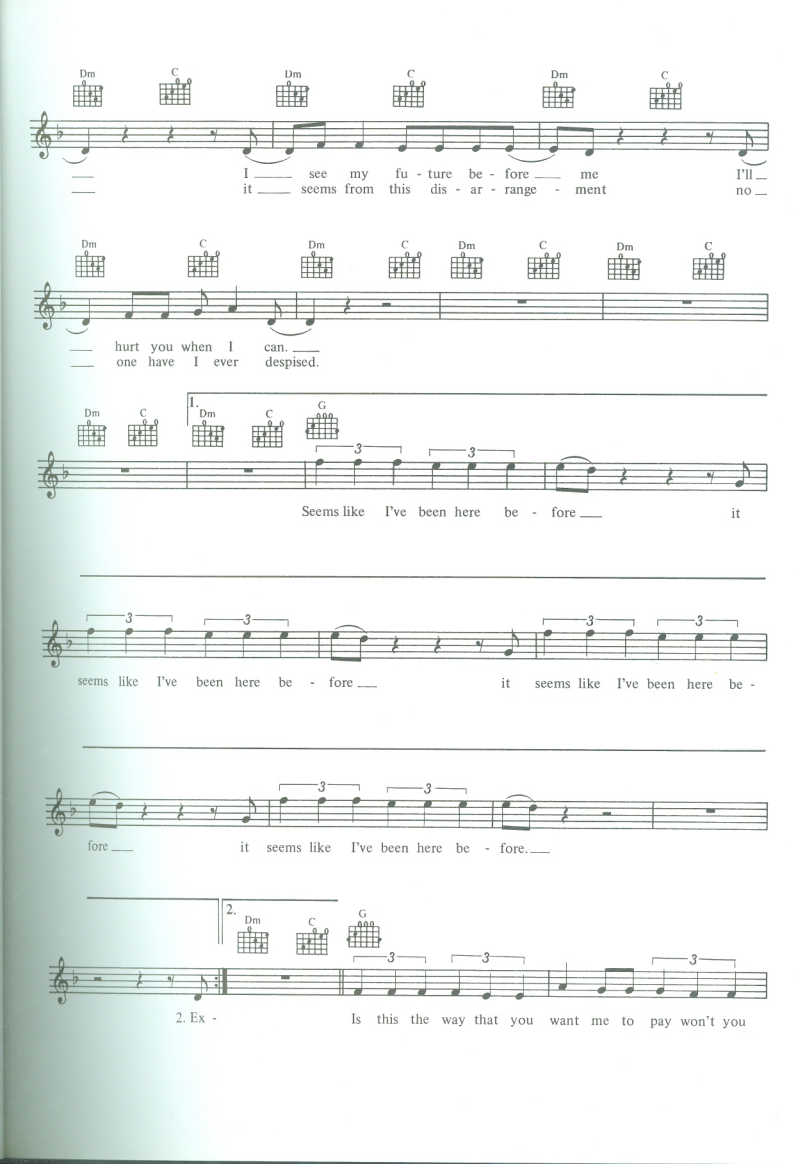
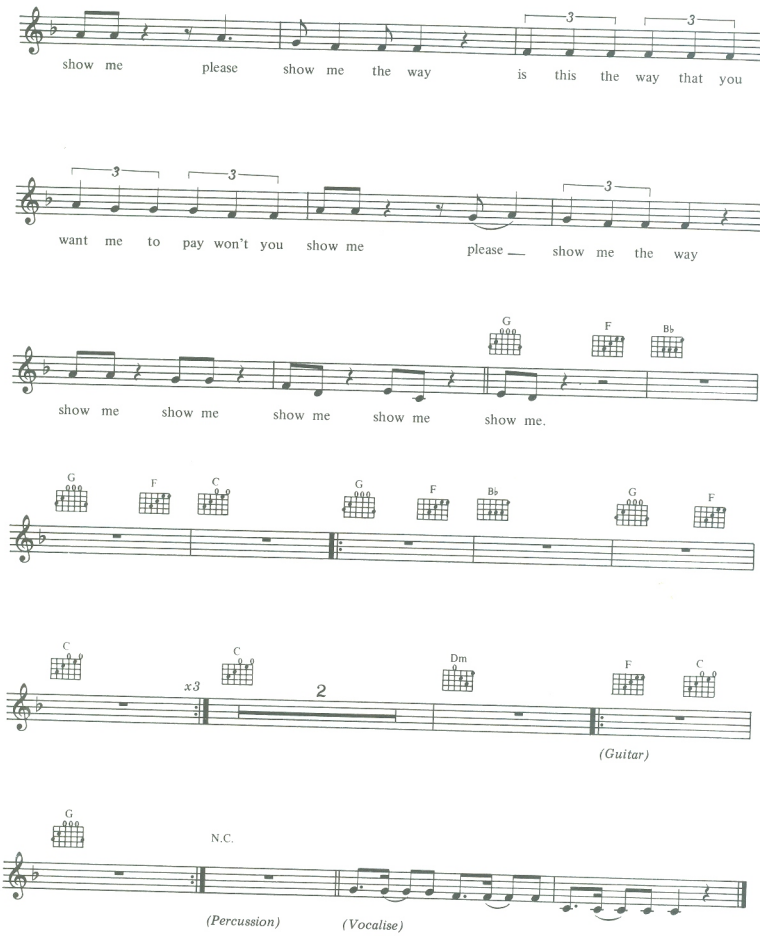



Dm C Dm C Dm C
I see my fu - ture be - fore me I'll
it seems from this dis - ar - range - ment no
Dm C Dm C Dm C Dm C
hurt you when I can.
one have I ever despised.
1.
Dm C Dm C G
Seems like I've been here be - fore it
seems like I've been here be - fore it seems like I've been here be -
fore it seems like I've been here be - fore.
2.
Dm C G
2. Ex - Is this the way that you want me to pay won't you


show me please show me the way is this the way that you
3
3
want me to pay won't you show me please show me the way
3
3
3
G
F
B♭
show me show me show me show me show me.
G
F
C
G
F
B♭
G
F
C
C
x3
2
Dm
F
C
(Guitar)
G
N.C.
(Percussion)
(Vocalise)

Dear Pete,

It's very strange thinking about tracks after all this time, My god it seems so long ago, E.G.G conjures up a few images, Marcus recording studios, Martin's demanding a gram before he'd start work, then going for long walks whenever we suggested anything, worked out in the end tho' enabled us to get the drums up on the 12" version.

Flood as our assistant, horrible hotel, horrible breakfasts the morning after, the whole MOVEMENT thing seeming such a struggle, then it sort of fades away & reappears in Hamburg of all places one of our first gigs for a while, all cocky on stage as usual, then after 30 seconds of loads of skinheads throwing anything they could get their hands on soon visited the ground could open up & swallow me, terrified after getting hit on the head with a knuckle duster, never been so glad to get in the dressing room for ages, on sitting down we all sat there and realized we couldn't let them get away with it, so went back on & played E.G.G for 20 minutes or so, that shaved 'em, Gillian & Barry coming off & on a few times, what a version, anyway wapping it up, thinking we'd shaved them, marched back in the dressing room to find it full of german skinheads, all the beer gone & our bags as well. Oh well, can't win 'em all!

Love

Holly xxx

PROCESSION

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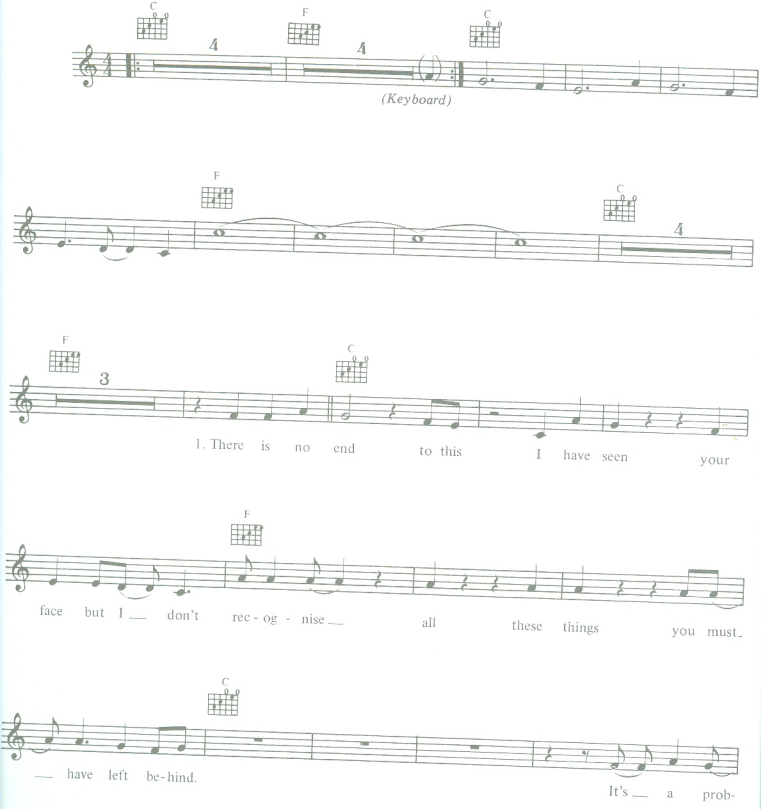
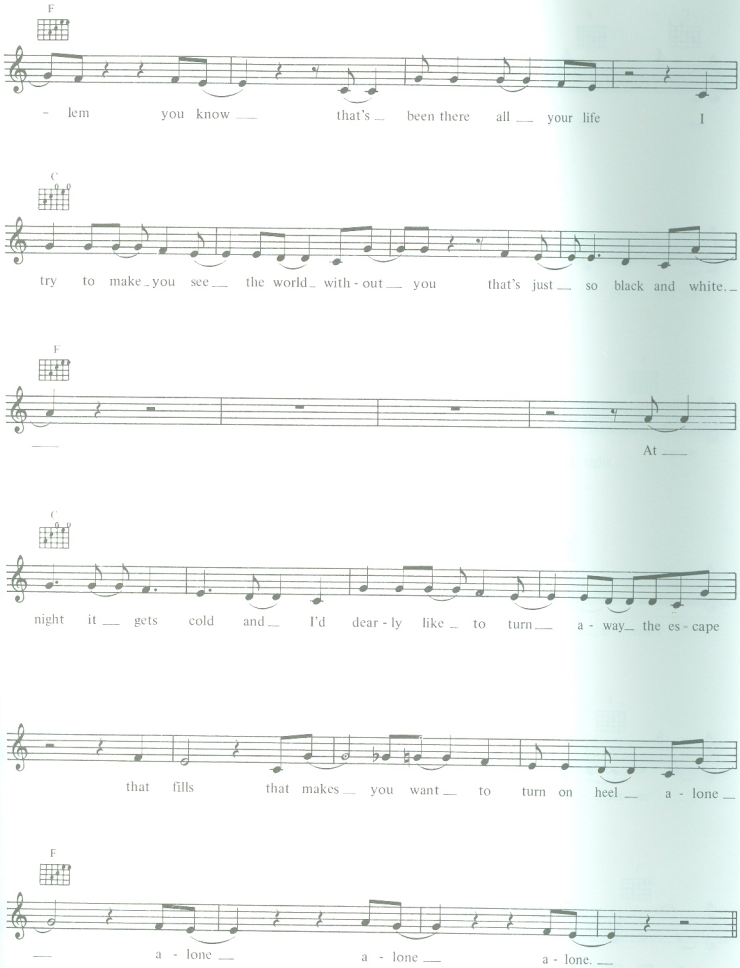
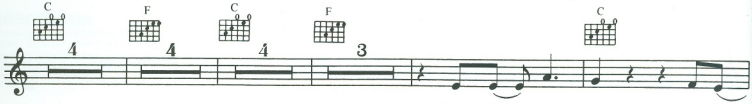
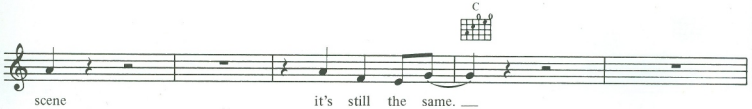
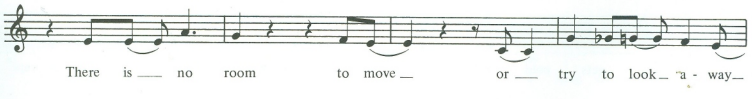


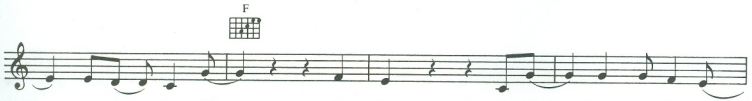

F
- lem you know that's been there all your life I
C
try to make you see the world with - out you that's just so black and white.
F
At
C
night it gets cold and I'd dear - ly like to turn a - way the es - cape
that fills that makes you want to turn on heel a - lone
F
a - lone a - lone a - lone.

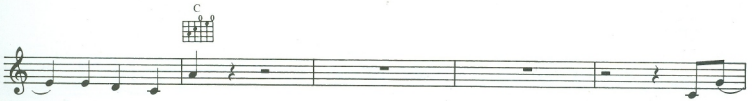

C
F
C
F
C
2. There is no end to this

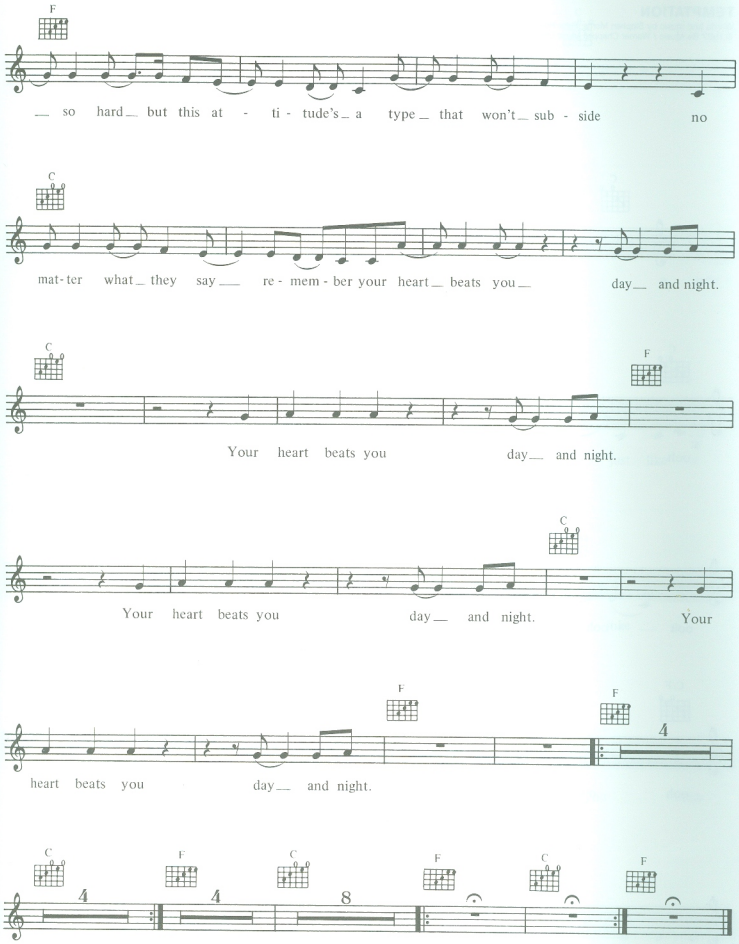
F
I can't turn a - way an - oth - er pic - ture but the


C
scene it's still the same.


There is no room to move or try to look a - way


F
re - mem - ber life is strange the life keeps get - ting stran -


C
- ger eve - ry day. I try


F
so hard but this at - ti - tude's a type that won't sub - side no
C
mat - ter what they say re - mem - ber your heart beats you day and night.
C
F
Your heart beats you day and night.
C
Your heart beats you day and night. Your
F
F
4
heart beats you day and night.
C
4
F
4
C
8
F
C
F

TEMPTATION

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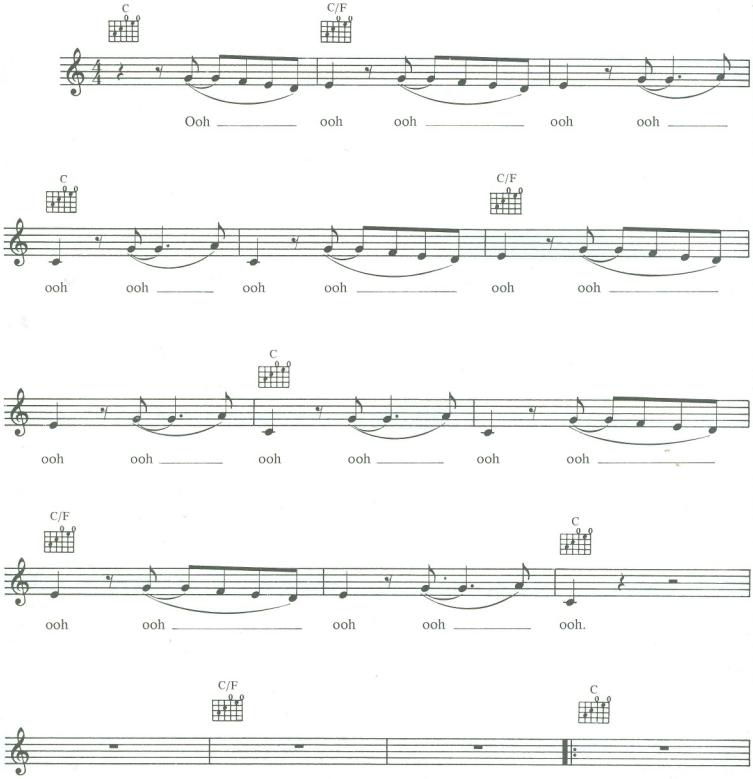


C/F
C
x5

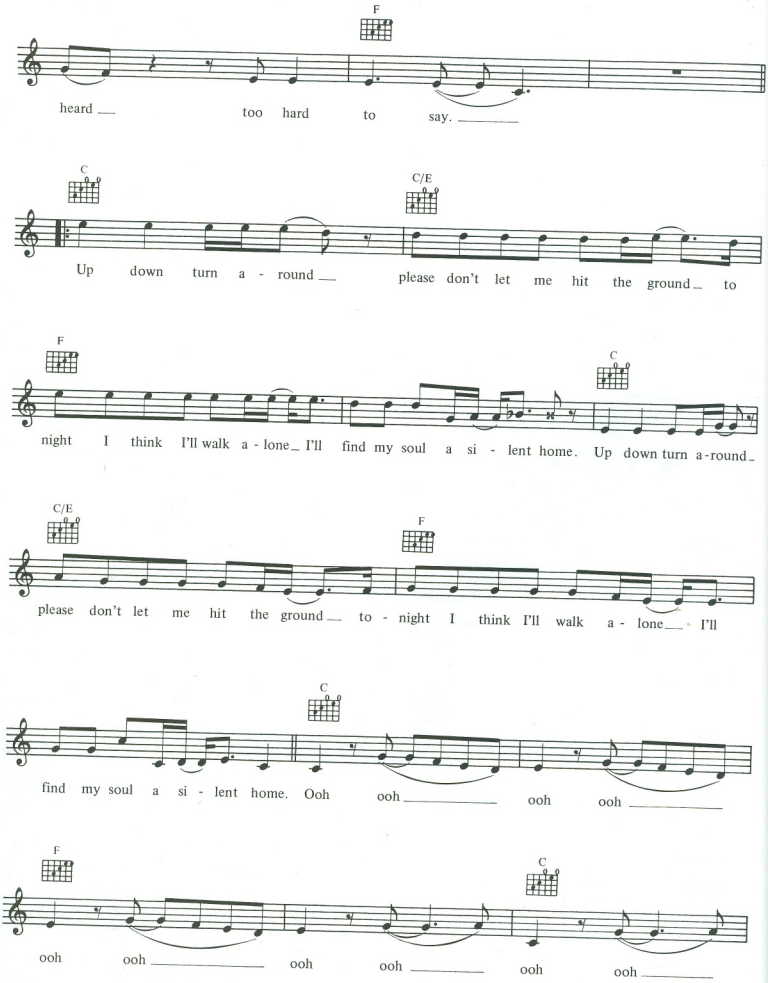
F
C
Hea - ven a gate -

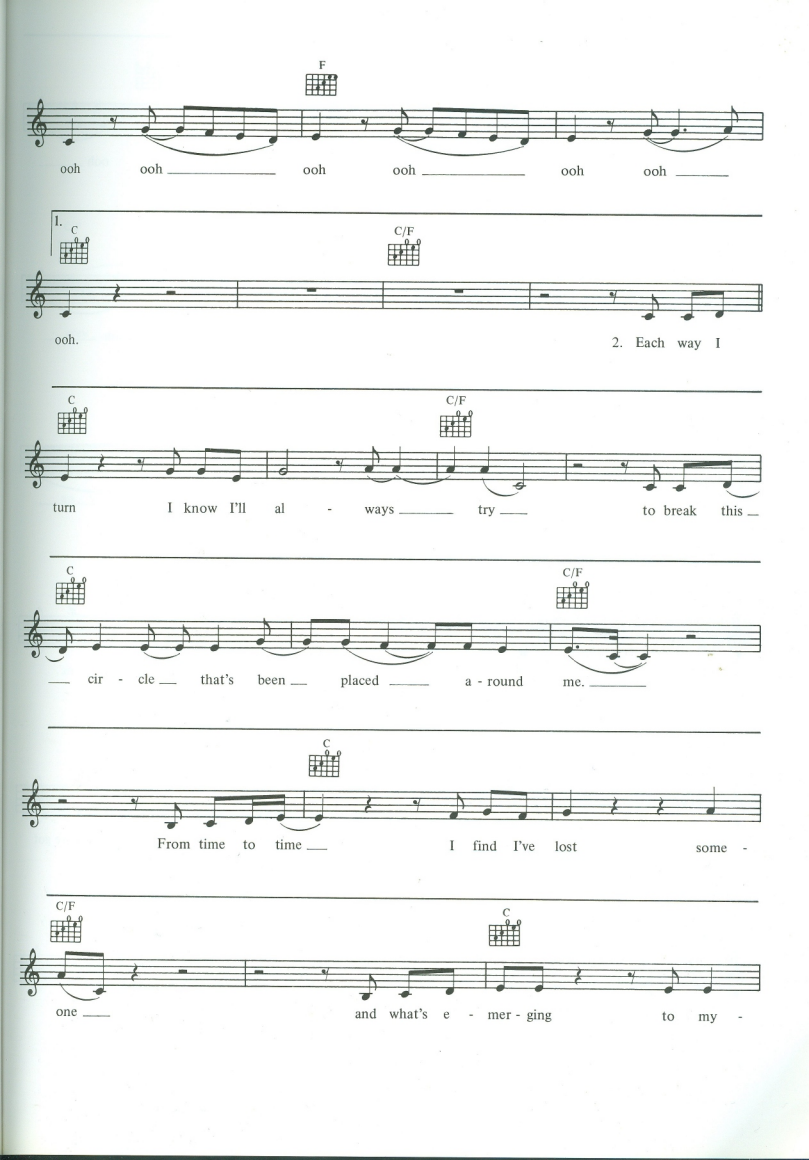
F
- way of hope ___ just like a

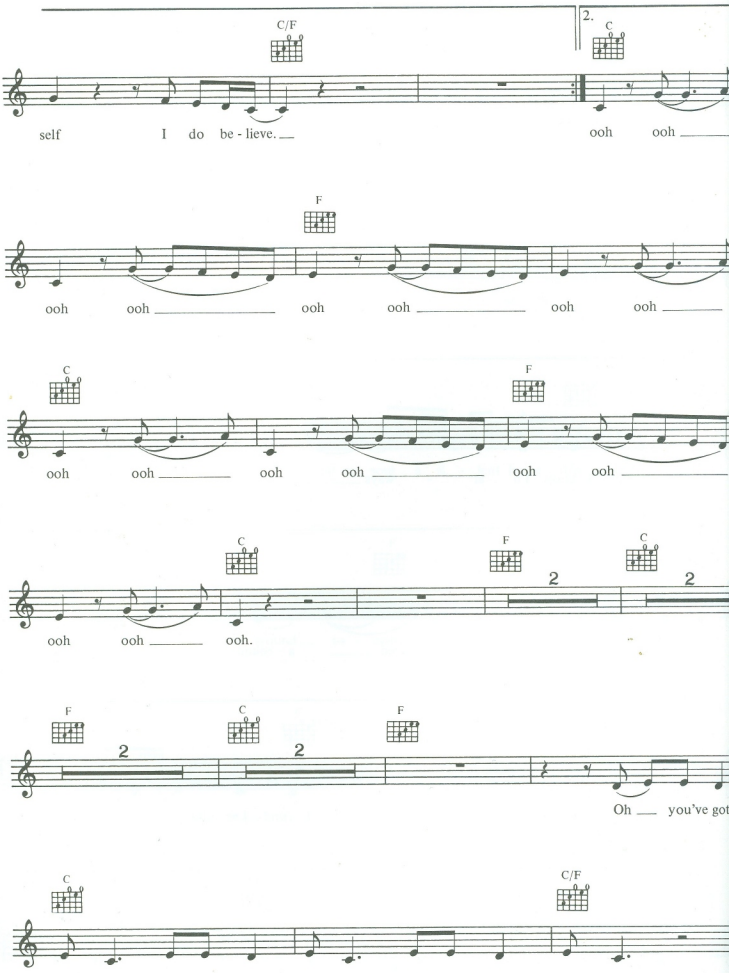
C
F
feel - ing I need ___ it's no ___ joke ___

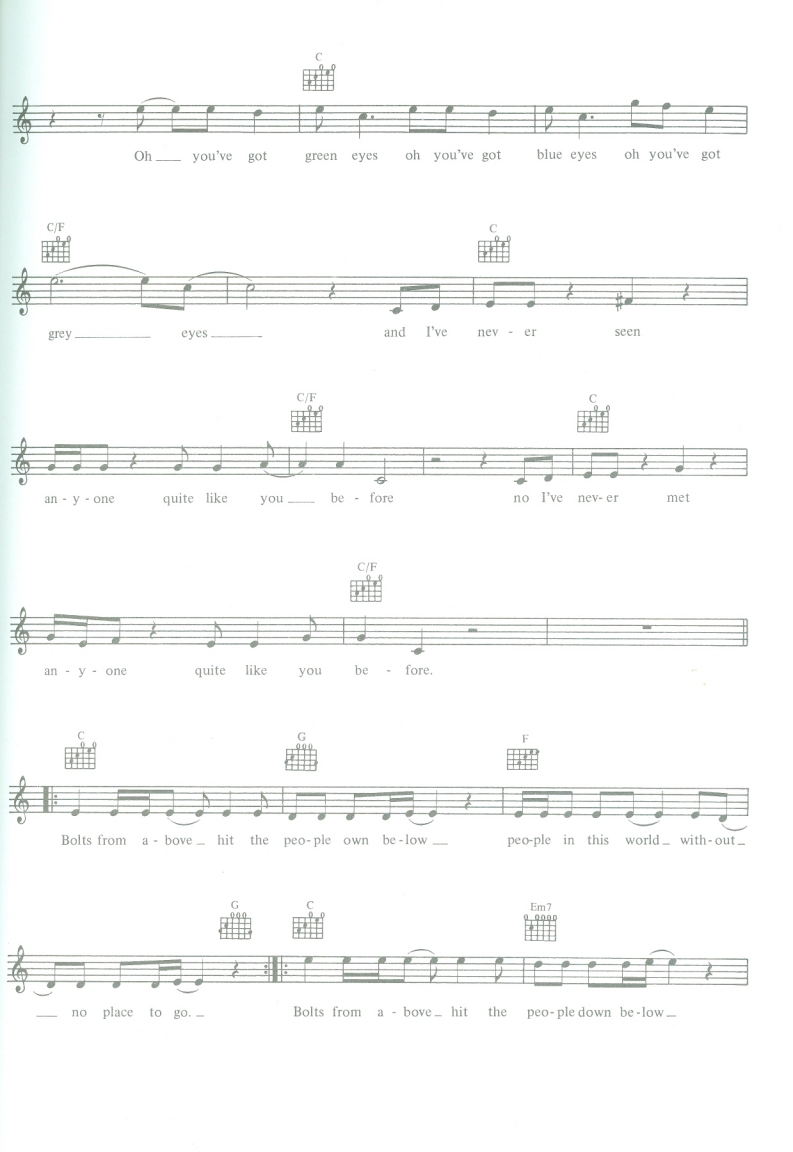
C
and though it hurts me to treat ___ you this

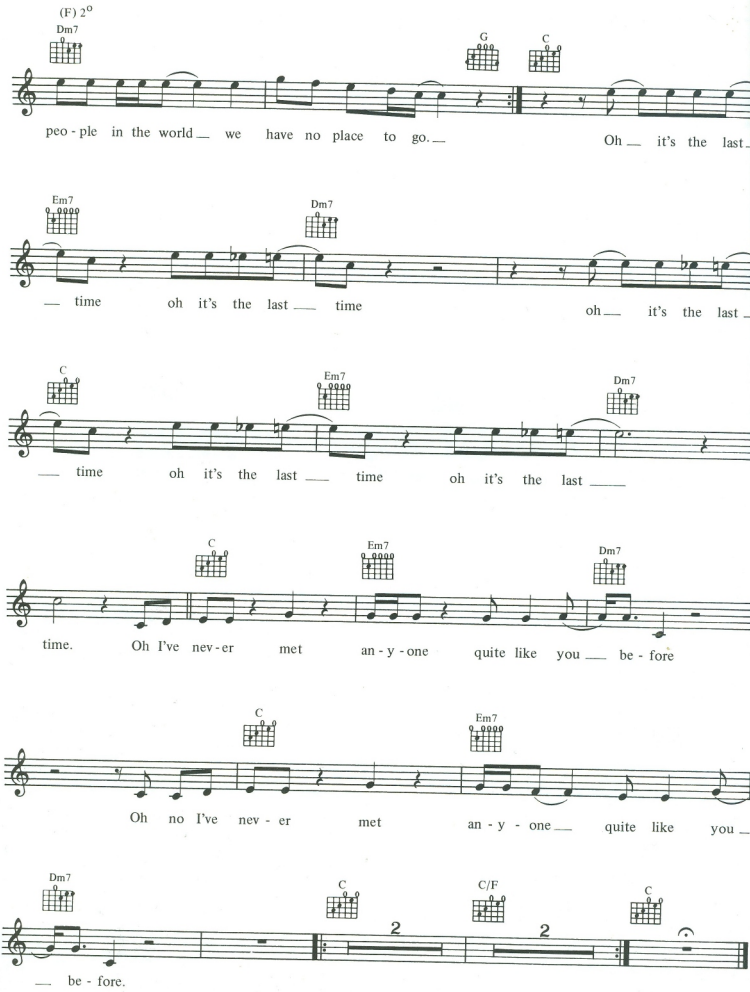
F
C
way you treat my words I nev - er


F
heard too hard to say.
C
C/E
Up down turn a - round please don't let me hit the ground to
F
C
night I think I'll walk a - lone I'll find my soul a si - lent home. Up down turn a-round
C/E
F
please don't let me hit the ground to - night I think I'll walk a - lone I'll
C
find my soul a si - lent home. Ooh ooh ooh ooh
F
C
ooh ooh ooh ooh ooh ooh


F
ooh ooh ooh ooh ooh ooh
I. C C/F
ooh. 2. Each way I
C C/F
turn I know I'll al - ways try to break this
C C/F
cir - cle that's been placed a - round me.
C
From time to time I find I've lost some -
C/F C
one and what's e - mer - ging to my -


C/F
2.
C
self I do be - lieve.
ooh ooh
F
ooh ooh ooh ooh ooh ooh
C
F
ooh ooh ooh ooh ooh ooh
C
F
C
2
2
ooh ooh ooh.
F
C
F
2
2
Oh you've got
C
C/F
green eyes oh you've got blue eyes oh you've got grey eyes.


C
Oh ___ you've got green eyes oh you've got blue eyes oh you've got
C/F
C
grey _____ eyes _____ and I've nev - er seen
C/F
C
an - y - one quite like you ___ be - fore no I've nev- er met
C/F
an - y - one quite like you be - fore.
C
G
F
Bolts from a - bove _ hit the peo - ple own be - low ___ peo-ple in this world _ with - out _
G
C
Em7
___ no place to go. _ Bolts from a - bove _ hit the peo - ple down be - low _


(F) 2°
Dm7
G
C
peo - ple in the world — we have no place to go. — Oh — it's the last —
Em7
Dm7
— time oh it's the last — time oh — it's the last —
C
Em7
Dm7
— time oh it's the last — time oh it's the last —
C
Em7
Dm7
time. Oh I've nev - er met an - y - one quite like you — be - fore
C
Em7
Oh no I've nev - er met an - y - one — quite like you —
Dm7
C
C/F
C
2
2
— be - fore.

Dear Pete,

Here's the other one!

Temptation, great title! A division, our first attempt at producing all show & no go. Listening now it sounds golden, but on the test pressing returning we'd had the snare panned which sounded weird, really annoyed Steve as well, it was a shame that, I suppose you have to learn at someone's expense, may as well be your own.

Love

Hooky xxx

HURT

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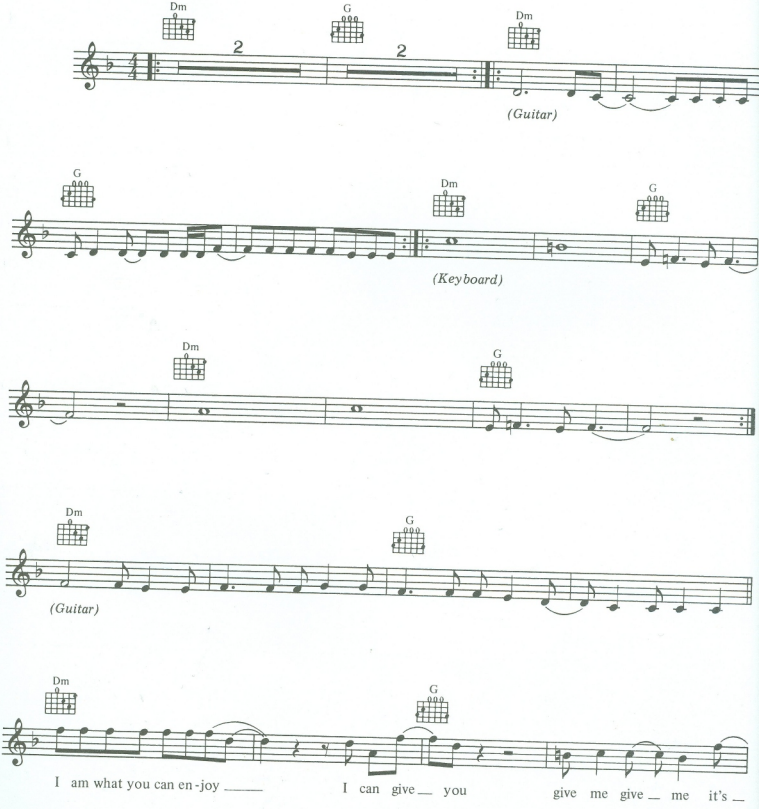
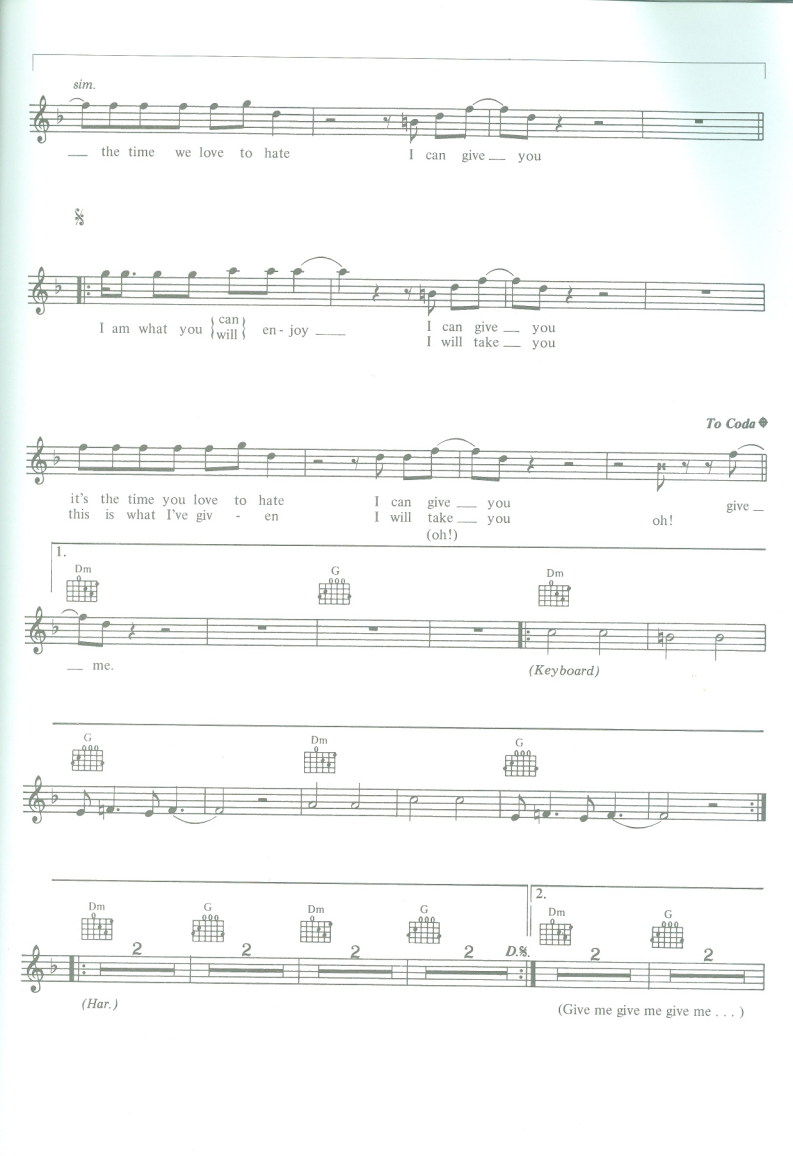
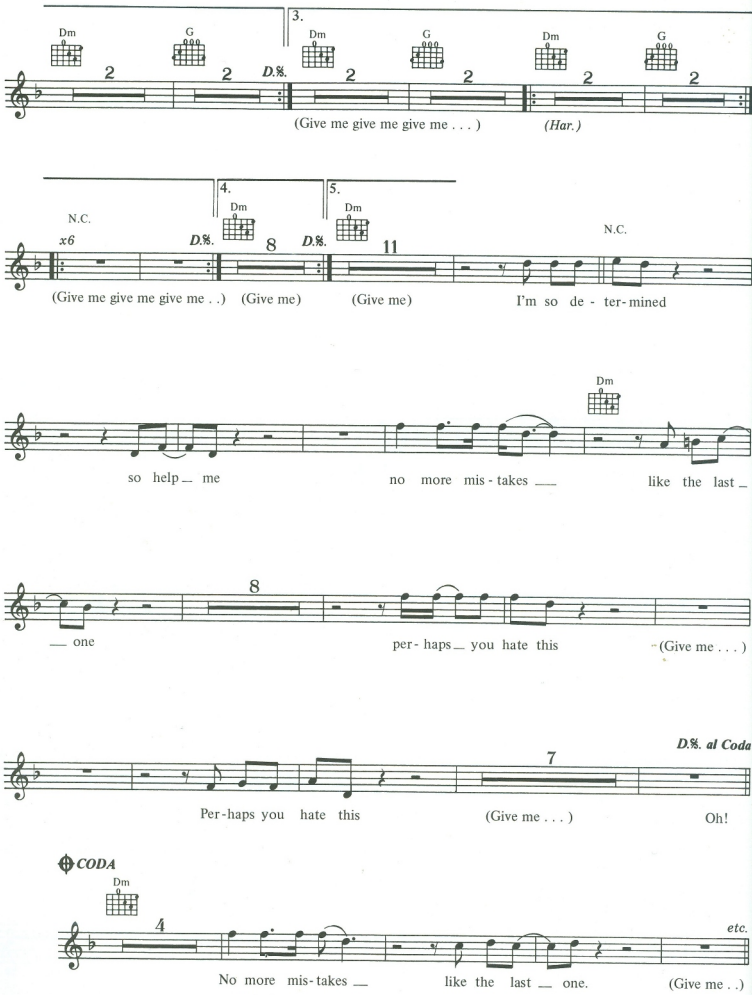


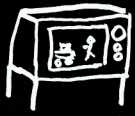

sim.
— the time we love to hate
I can give — you
I am what you {can / will} en - joy —
I can give — you
I will take — you
To Coda
it's the time you love to hate
this is what I've giv - en
I can give — you
I will take — you
(oh!)
oh!
give —
1.
Dm
G
Dm
— me.
(Keyboard)
G
Dm
G
Dm
G
Dm
G
D.S.
2.
Dm
G
(Har.)
(Give me give me give me . . .)


Dm
G
2
D.%.
3.
(Give me give me give me . . .)
(Har.)
N.C.
x6
4.
5.
8
11
(Give me give me give me . .)
(Give me)
(Give me)
I'm so de - ter-mined
so help — me
no more mis - takes —
like the last —
— one
per- haps — you hate this
(Give me . . .)
D.%. al Coda
7
Per-haps you hate this
(Give me . . .)
Oh!
CODA
4
etc.
No more mis-takes —
like the last — one.
(Give me . .)

IF AFFECTED

DO NOT DRIVE OR

OPERATE HEAVY MACHINERY



SOME POLYESTER SLACKS
WATCHING THE MAN FROM UNCLE

A PRUNE
LOOKING FOR
THE ANDES
IN A READERS DIGEST
ATLAS

BLUE MONDAY

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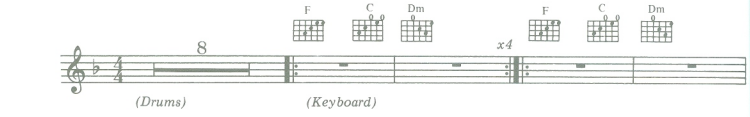
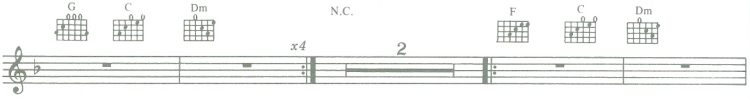
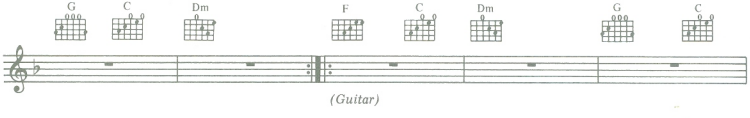
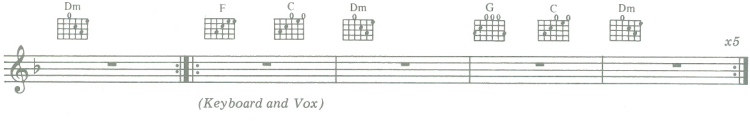
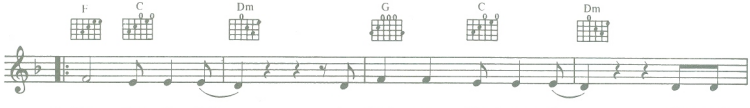


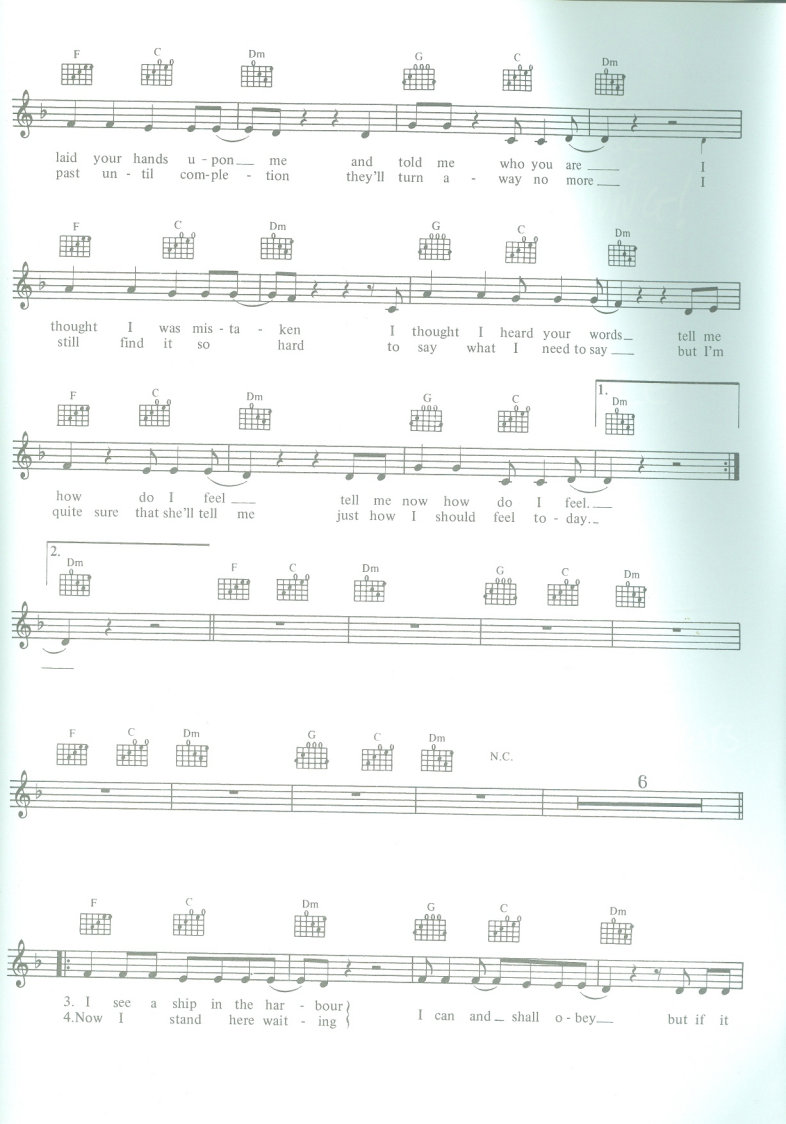


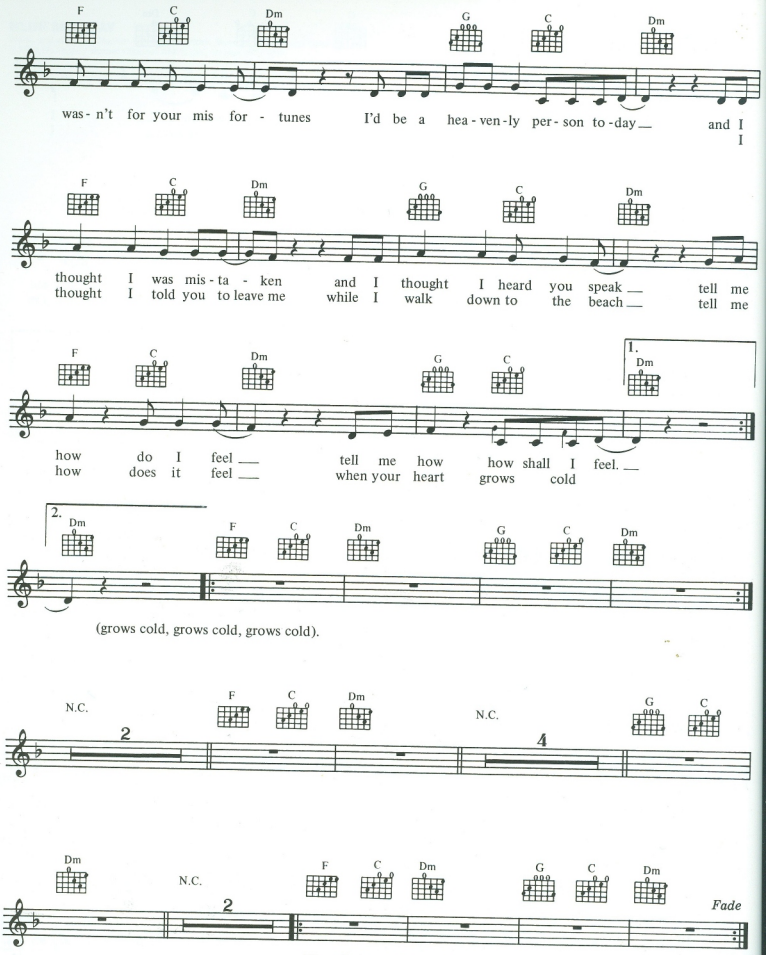






1. How does it feel ___ to treat me like you do ___ when you've
2. Those who came before me lived through their vo - ca - tions from the


F C Dm G C Dm
laid your hands u - pon me and told me who you are I
past un - til com-ple - tion they'll turn a - way no more I
F C Dm G C Dm
thought I was mis - ta - ken I thought I heard your words tell me
still find it so hard to say what I need to say but I'm
F C Dm G C 1. Dm
how do I feel tell me now how do I feel.
quite sure that she'll tell me just how I should feel to - day.
2. Dm F C Dm G C Dm
F C Dm G C Dm N.C.
6
F C Dm G C Dm
3. I see a ship in the har - bour
4.Now I stand here wait - ing
I can and shall o - bey but if it



(Vox+Guitar+Keyboard)

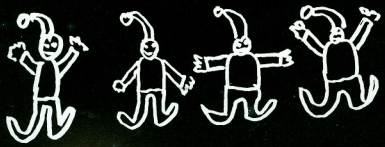
TIC TOC TIC TOC TIC TOC TIC TOC TIC TOC
TIC TOC TIC TOC TIC TOC TIC TOC TIC TOC
TIC TOC TIC TOC TIC TOC TIC TOC TIC TOC
BRRRRRIIIIIIIIIIIIINNNNNNG!

WHAT TIME IS IT?

TIME TO PUT THE TABLE UNDER THE HAMSTER!

A DRUM MACHINE RETURNING FROM THE DENTISTS

TESCO



FOUR ELVES QUEING OUTSIDE TESCOS

CONFUSION

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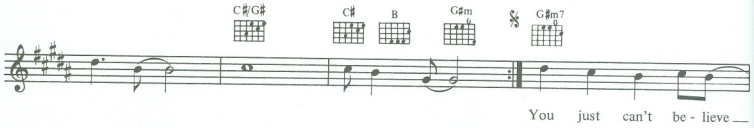
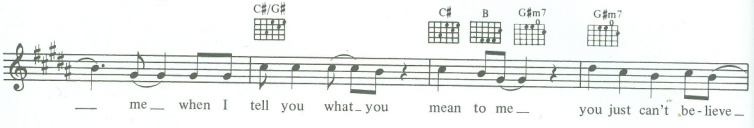
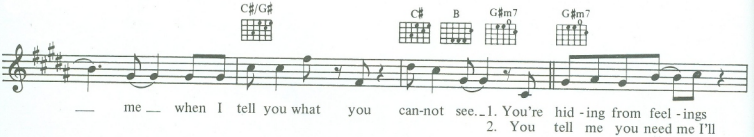
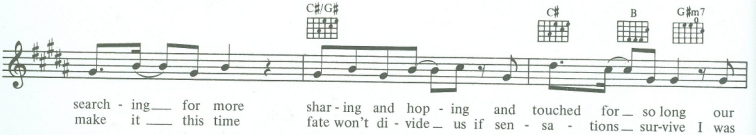
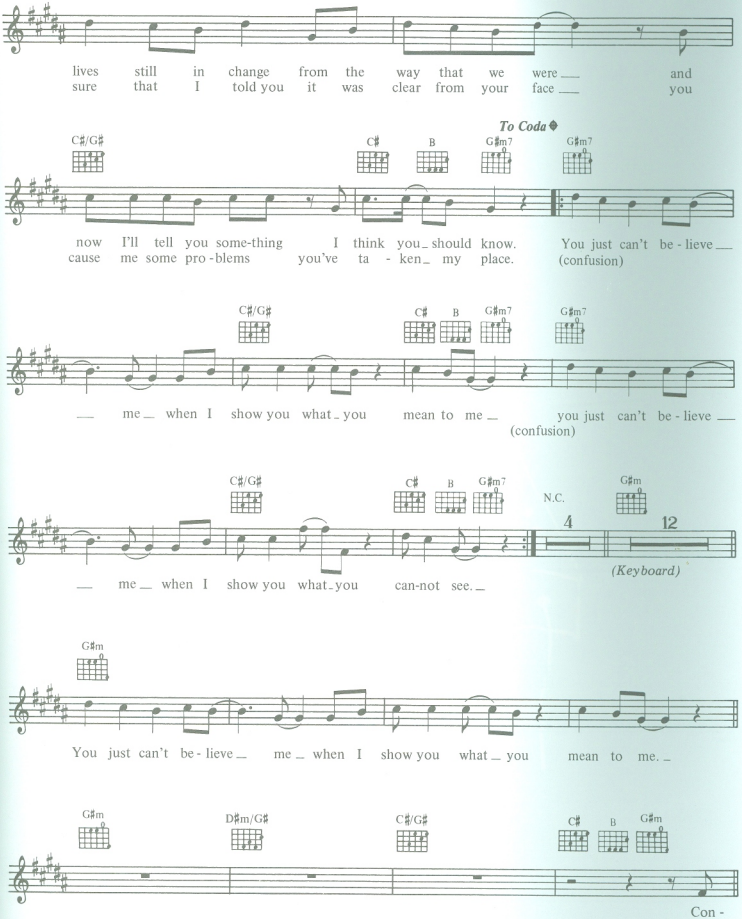
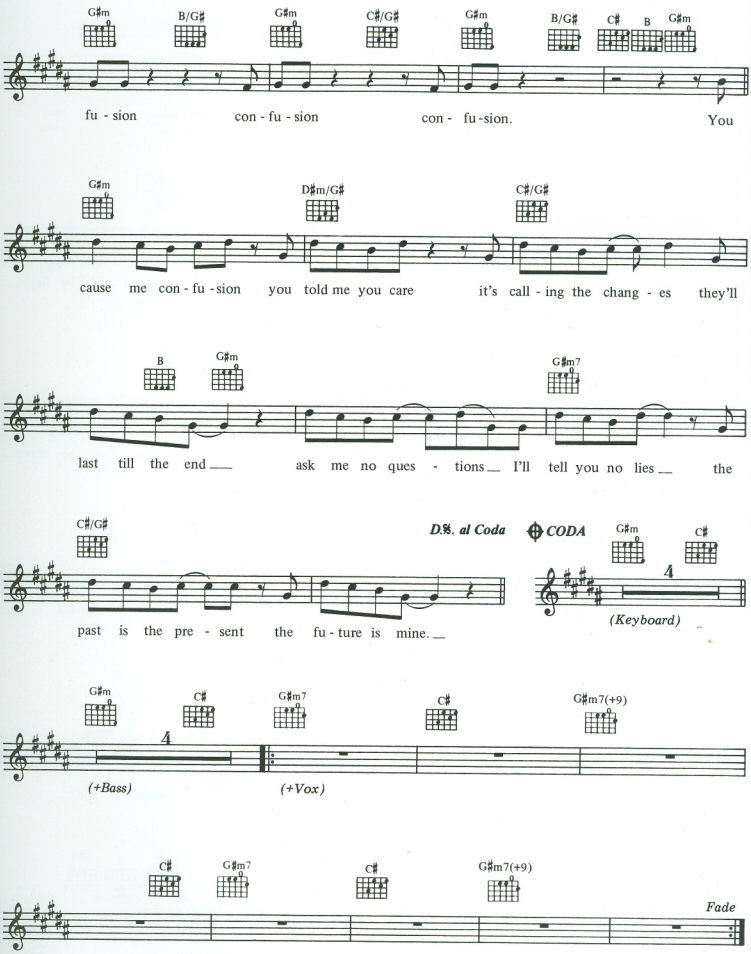


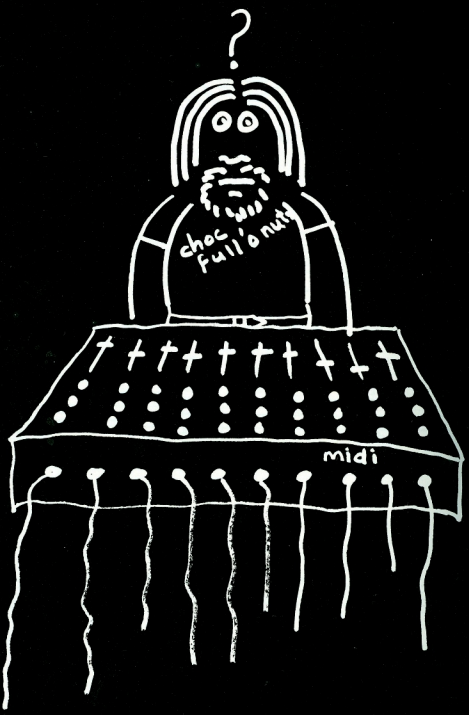







lives still in change from the way that we were and
sure that I told you it was clear from your face you
To Coda
C♯/G♯
C♯
B
G♯m7
G♯m7
now I'll tell you some-thing I think you should know. You just can't be - lieve
cause me some pro - blems you've ta - ken my place. (confusion)
C♯/G♯
C♯
B
G♯m7
G♯m7
me when I show you what you mean to me you just can't be - lieve
(confusion)
C♯/G♯
C♯
B
G♯m7
N.C.
G♯m
4
12
(Keyboard)
me when I show you what you can-not see.
G♯m
You just can't be - lieve me when I show you what you mean to me.
G♯m
D♯m/G♯
C♯/G♯
C♯
B
G♯m
Con -


G♯m
B/G♯
G♯m
C♯/G♯
G♯m
B/G♯
C♯
B
G♯m
fu - sion con - fu - sion con - fu - sion. You
G♯m
D♯m/G♯
C♯/G♯
cause me con - fu - sion you told me you care it's call - ing the chang - es they'll
B
G♯m
G♯m7
last till the end ___ ask me no ques - tions ___ I'll tell you no lies ___ the
C♯/G♯
D.%. al Coda
CODA
G♯m
C♯
(Keyboard)
past is the pre - sent the fu - ture is mine. ___
G♯m
C♯
G♯m7
C♯
G♯m7(+9)
(+Bass)
(+Vox)
C♯
G♯m7
C♯
G♯m7(+9)
Fade


?
choc
full'o nuts
midi

THIEVES LIKE US

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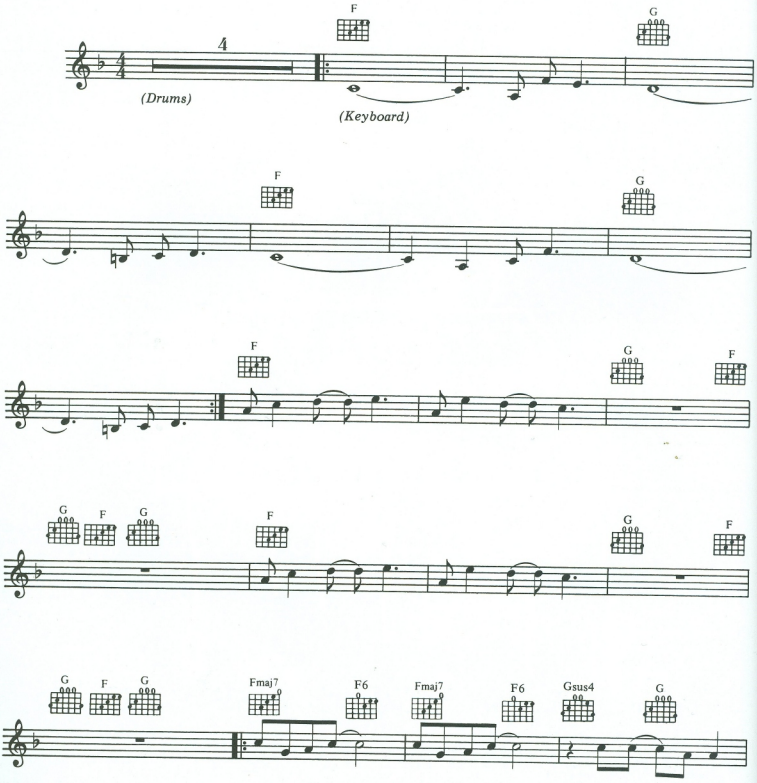
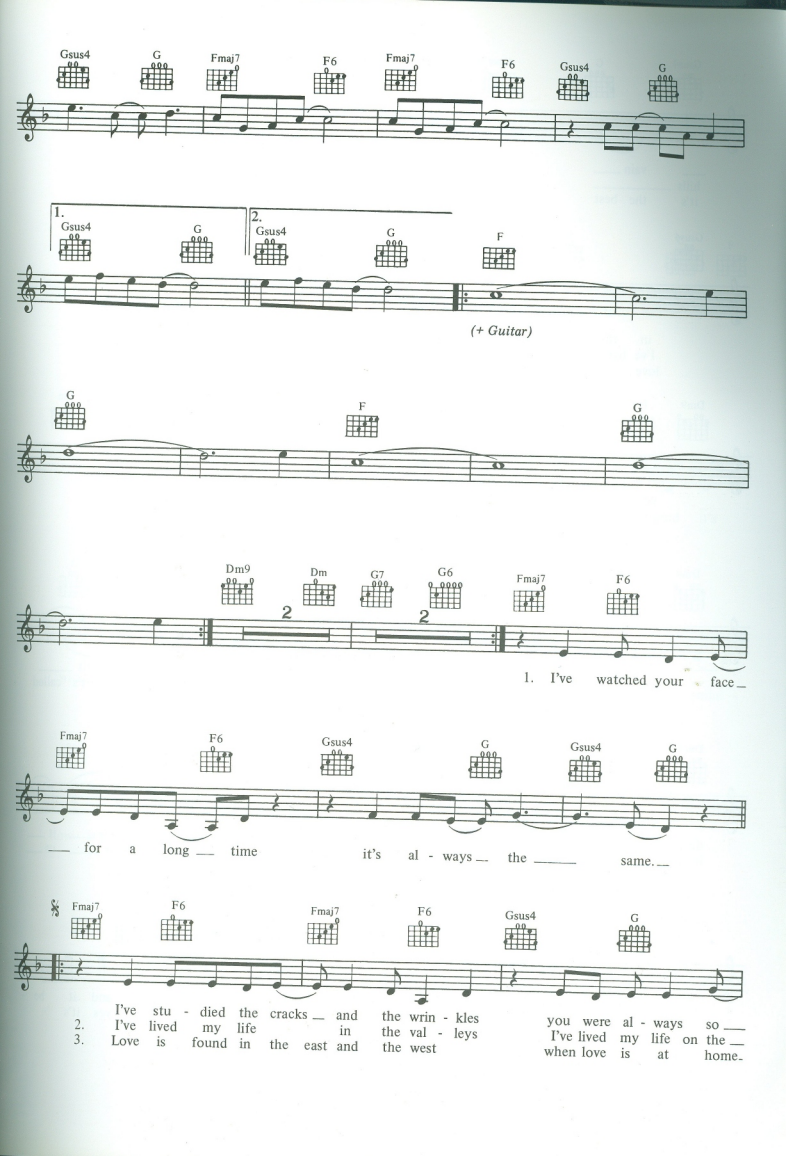
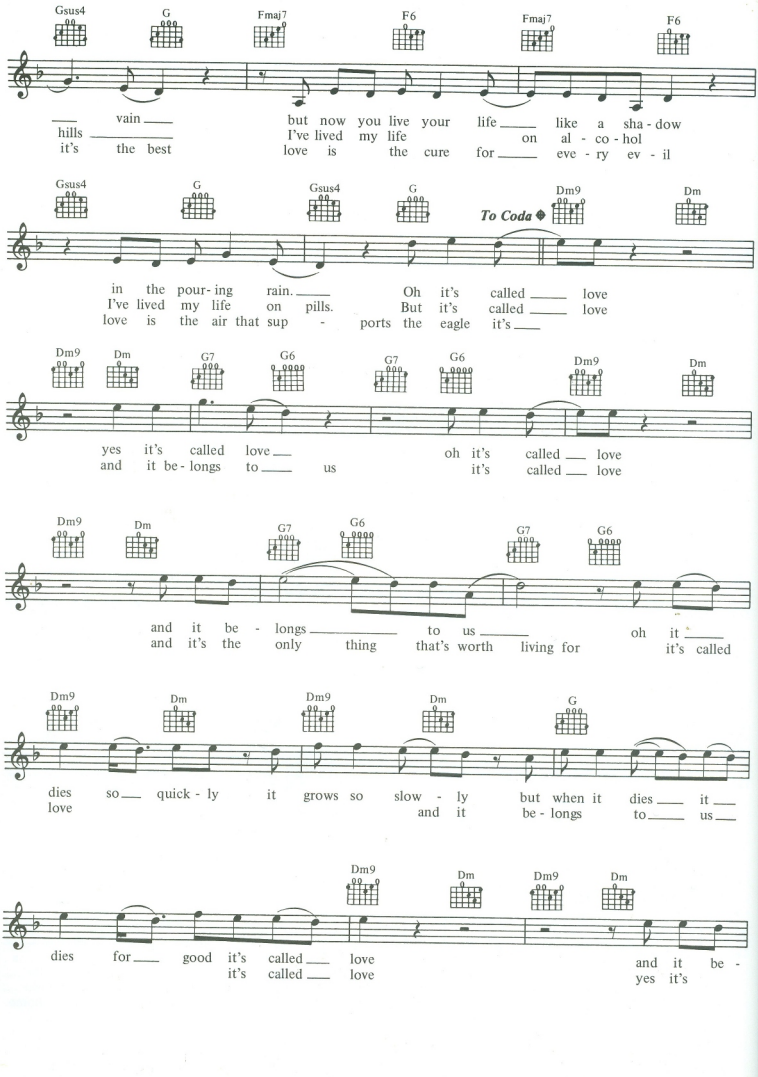
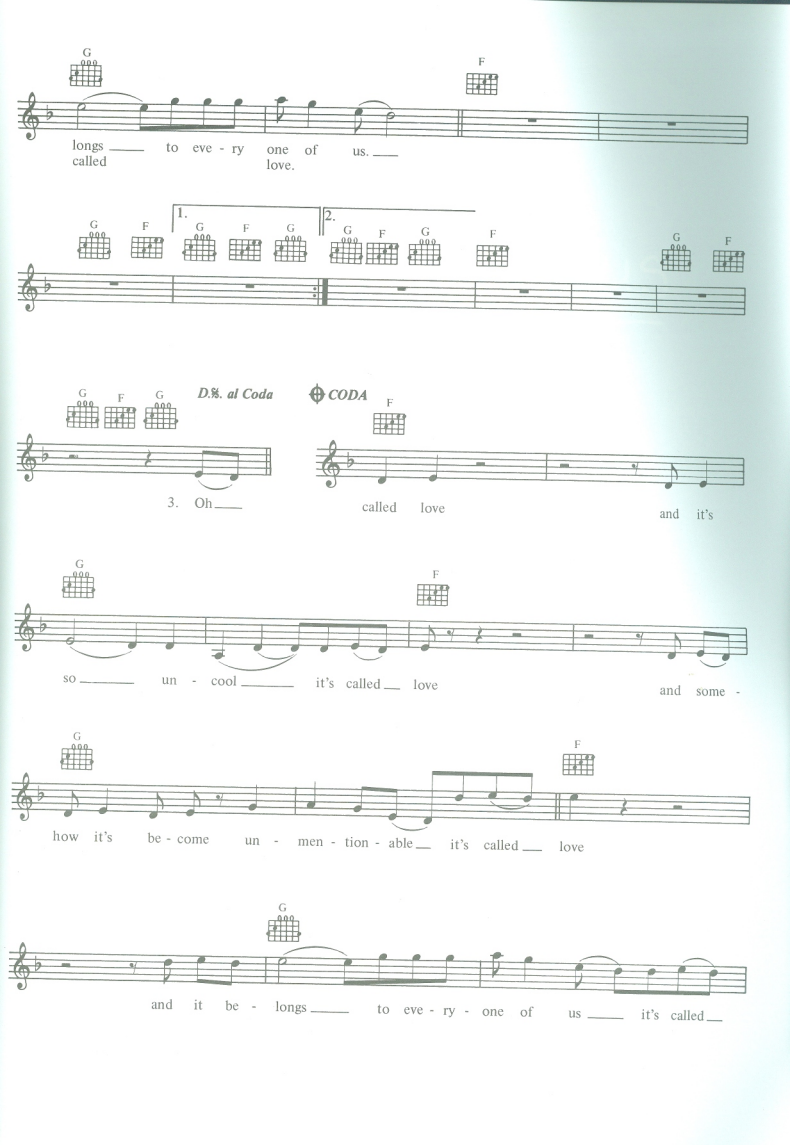
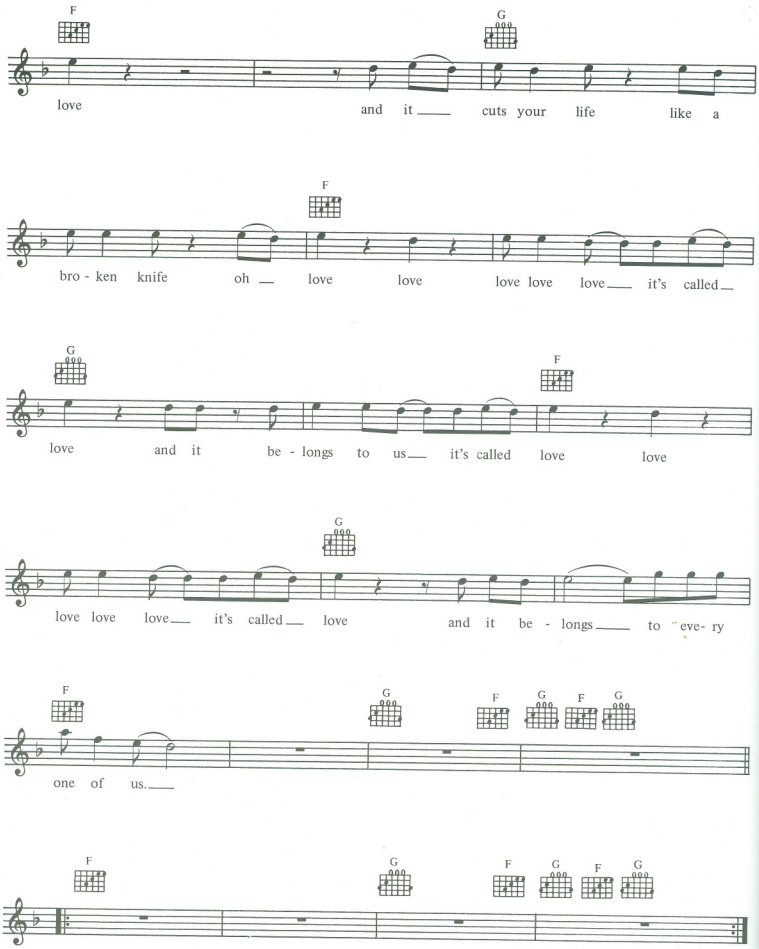



Gsus4
G
Fmaj7
F6
Fmaj7
F6
Gsus4
G
1.
Gsus4
G
2.
Gsus4
G
F
(+ Guitar)
G
F
G
Dm9
Dm
G7
G6
Fmaj7
F6
2
2
1. I've watched your face
Fmaj7
F6
Gsus4
G
Gsus4
G
for a long time it's al - ways the same.
Fmaj7
F6
Fmaj7
F6
Gsus4
G
I've stu - died the cracks and the wrin - kles you were al - ways so
2. I've lived my life in the val - leys I've lived my life on the
3. Love is found in the east and the west when love is at home.


Gsus4
G
Fmaj7
F6
Fmaj7
F6
___ vain ___ but now you live your life ___ like a sha - dow
hills ___ I've lived my life on al - co - hol
it's the best love is the cure for ___ eve - ry ev - il
Gsus4
G
Gsus4
G
To Coda
Dm9
Dm
in the pour- ing rain. ___ Oh it's called ___ love
I've lived my life on pills. But it's called ___ love
love is the air that sup - ports the eagle it's ___
Dm9
Dm
G7
G6
G7
G6
Dm9
Dm
yes it's called love ___ oh it's called ___ love
and it be - longs to ___ us it's called ___ love
Dm9
Dm
G7
G6
G7
G6
and it be - longs ___ to us ___ oh it ___
and it's the only thing that's worth living for it's called
Dm9
Dm
Dm9
Dm
G
dies so ___ quick - ly it grows so slow - ly but when it dies ___ it ___
love and it be - longs to ___ us ___
Dm9
Dm
Dm9
Dm
dies for ___ good it's called ___ love and it be -
it's called ___ love yes it's


G
F
longs to eve - ry one of us.
called love.
1.
2.
G F G F G G F G F G F
D.S. al Coda
CODA
G F G F
3. Oh called love and it's
G F
so un - cool it's called love and some -
G F
how it's be - come un - men - tion - able it's called love
G
and it be - longs to eve - ry - one of us it's called


F
G
love
and it
cuts your life like a
F
bro - ken knife oh
love love love love love
it's called
G
F
love and it be - longs to us
it's called love love
G
love love love
it's called love
and it be - longs
to "eve- ry
F
G
F
G
F
G
one of us.
F
G
F
G
F
G

Thieves Like us

You
would
not
Believe!!

LONESOME TONIGHT

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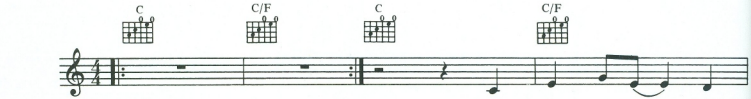

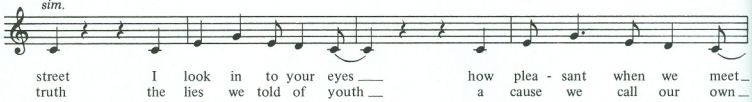

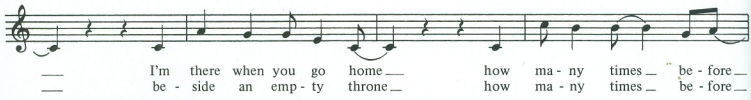

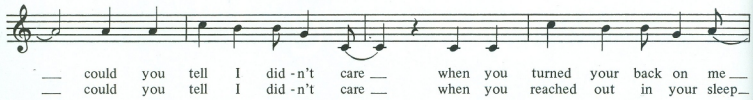

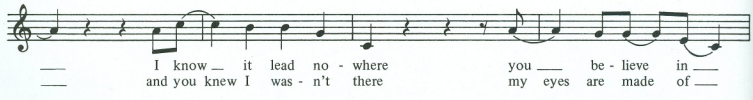

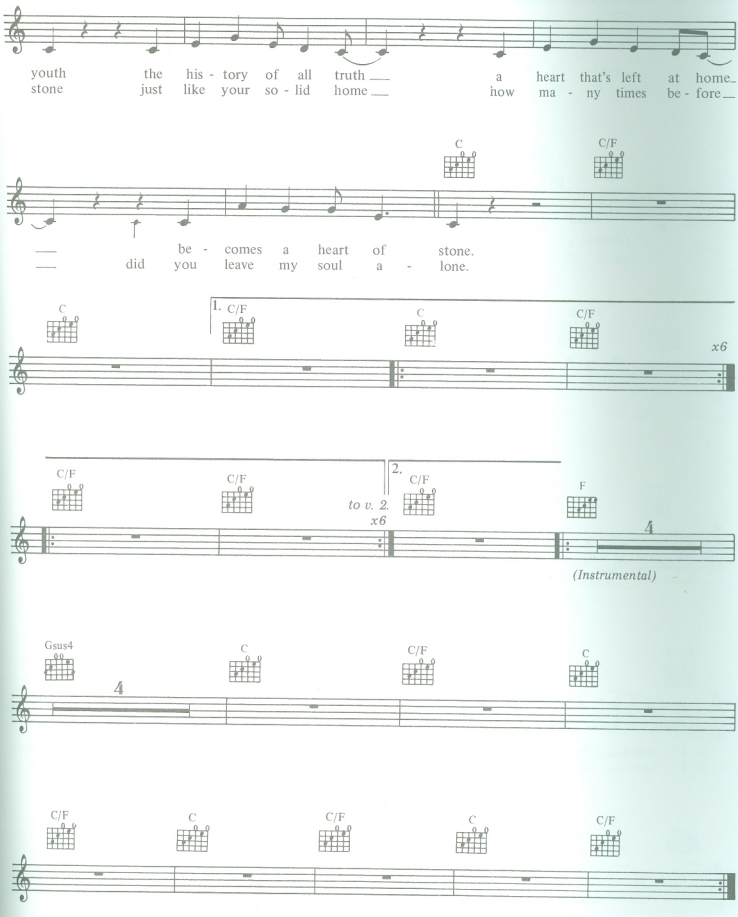
youth the his - tory of all truth ___ a heart that's left at home_
stone just like your so - lid home ___ how ma - ny times be - fore___
C
C/F
___ be - comes a heart of stone.
___ did you leave my soul a - lone.
C
1. C/F
C
C/F
x6
C/F
C/F
to v. 2.
x6
2. C/F
F
4
(Instrumental)
Gsus4
4
C
C/F
C
C/F
C
C/F
C
C/F

PERFECT KISS

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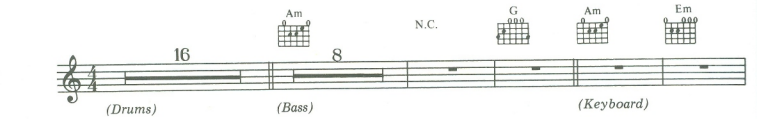
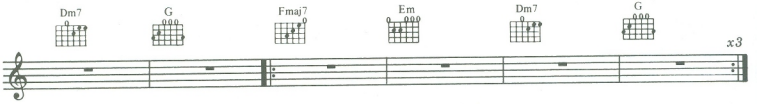
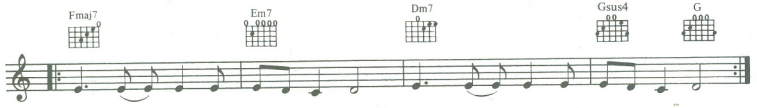
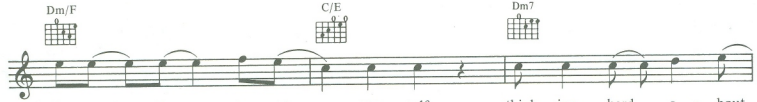
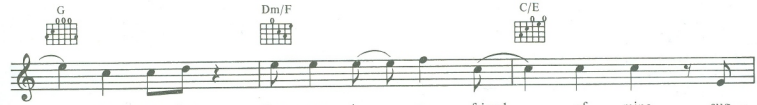
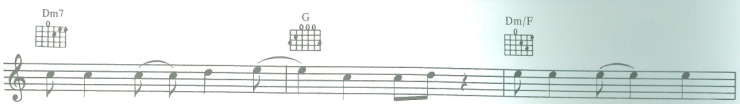








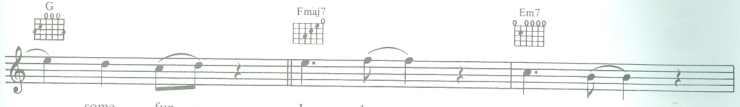


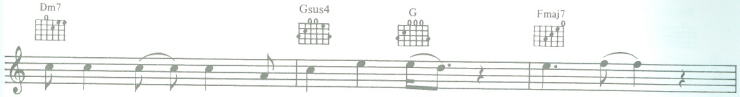

Dm7
G
Dm/F
ges - ted we go out to - geth - er then I knew it
pray - ing with my plea - sure zone he has al - ways

C/E
Dm7
G
from the start this friend of mine would fall a - part.
been so strange I'd of - ten thought he was de - ranged.
Pre -

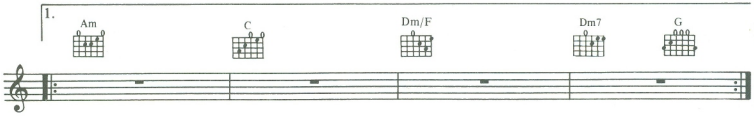
Dm/F
C/E
Dm7
tend - ing not to see his gun I said let's go out and have

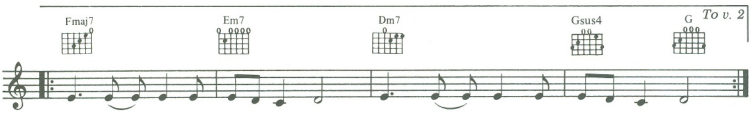
CHORUS

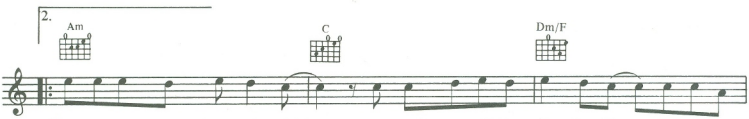

G
Fmaj7
Em7
some fun. I know you know

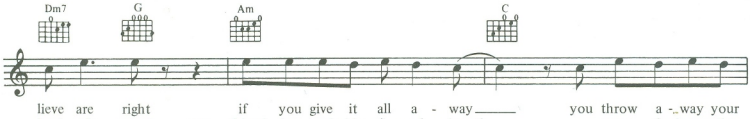

Dm7
Gsus4
G
Fmaj7
we be - lieve in a land of love. I know

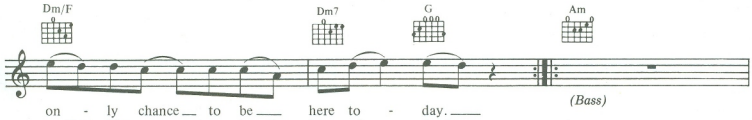
Em7
Dm7
Gsus4
G
you know we be - lieve in the land of love.

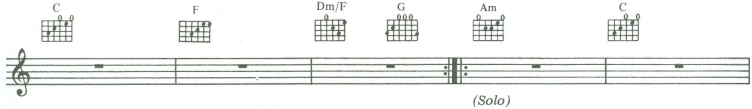

1.
Am
C
Dm/F
Dm7
G

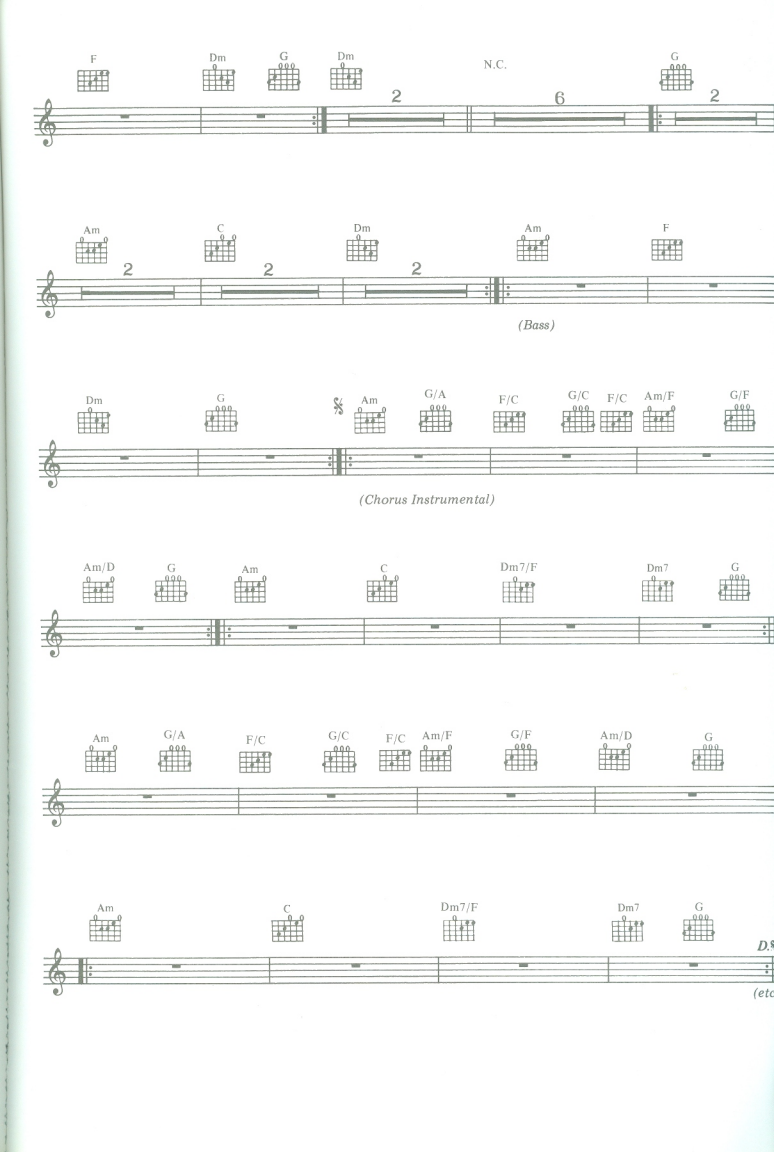

Fmaj7
Em7
Dm7
Gsus4
G
To v. 2


2.
Am
C
Dm/F
When you are a - lone at night you search your-self for all the things that you be -
Then a fight breaks out on your street you lose an- oth- er bro - ken heart in a


Dm7
G
Am
C
lieve are right if you give it all a - way you throw a - way your
land of meat my friend he took his fi - nal breath now I know the


Dm/F
Dm7
G
Am
on - ly chance to be here to - day.
per-fect kiss is the kiss of death.
(Bass)


C
F
Dm/F
G
Am
C
(Solo)


F
Dm
G
Dm
2
N.C.
6
G
2
Am
C
Dm
Am
F
2
2
2
(Bass)
Dm
G
Am
G/A
F/C
G/C
F/C
Am/F
G/F
(Chorus Instrumental)
Am/D
G
Am
C
Dm7/F
Dm7
G
Am
G/A
F/C
G/C
F/C
Am/F
G/F
Am/D
G
Am
C
Dm7/F
Dm7
G
D.S
(etc

SUBCULTURE

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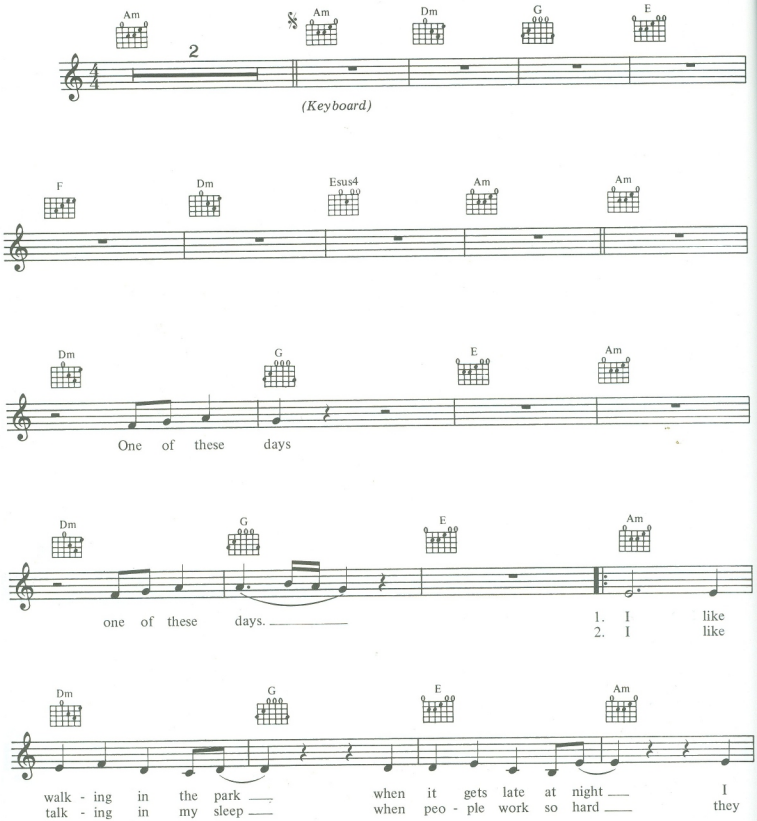
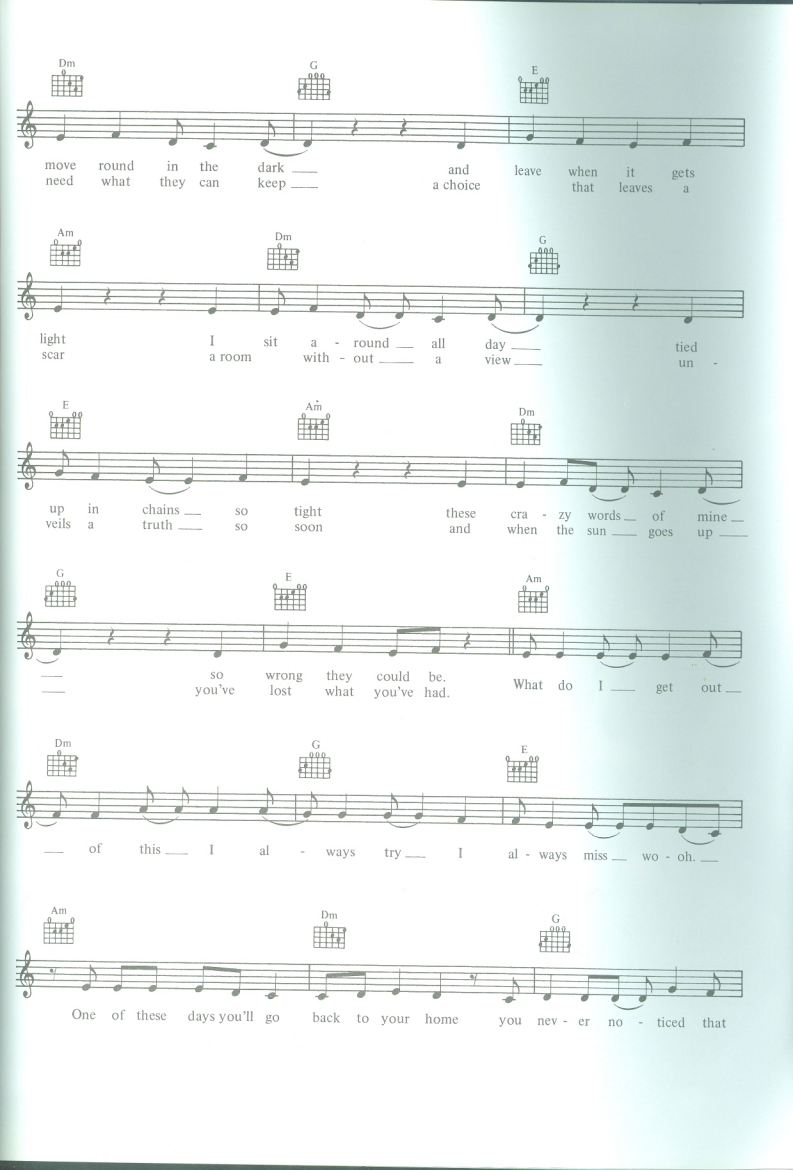
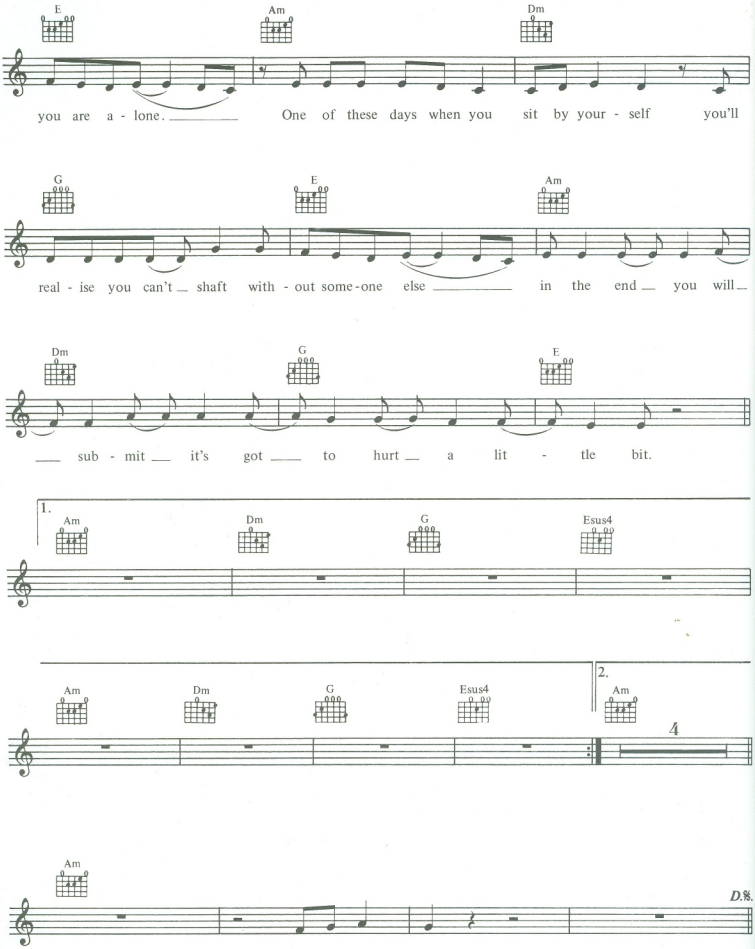
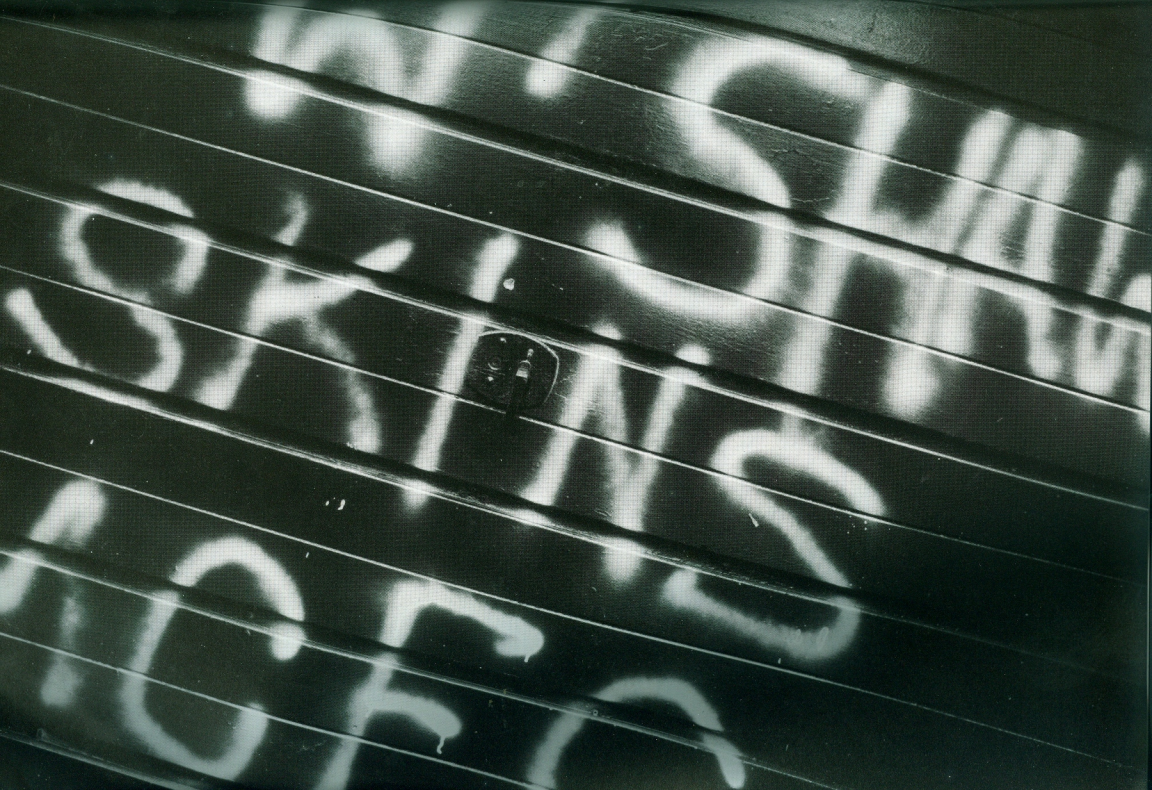



Dm G E
move round in the dark and leave when it gets
need what they can keep a choice that leaves a
Am Dm G
light I sit a - round all day tied
scar a room with - out a view un -
E Am Dm
up in chains so tight these cra - zy words of mine
veils a truth so soon and when the sun goes up
G E Am
so wrong they could be.
you've lost what you've had. What do I get out
Dm G E
of this I al - ways try I al - ways miss wo - oh.
Am Dm G
One of these days you'll go back to your home you nev - er no - ticed that


E
Am
Dm
you are a - lone. One of these days when you sit by your - self you'll
G
E
Am
real - ise you can't shaft with - out some-one else in the end you will
Dm
G
E
sub - mit it's got to hurt a lit - tle bit.
1.
Am
Dm
G
Esus4
Am
Dm
G
Esus4
2.
Am
4
Am
D.S.
One of these days.


SKINS

SHELLSHOCK

Words and music by Stephen Morris, Peter Hook, Bernard Summer, Gillian Gilbert and John Robie.
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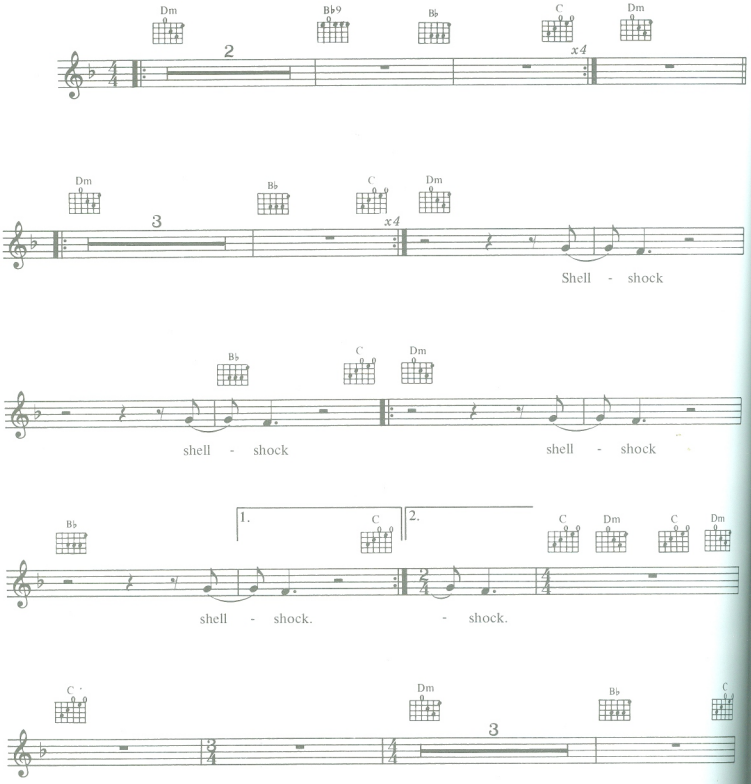
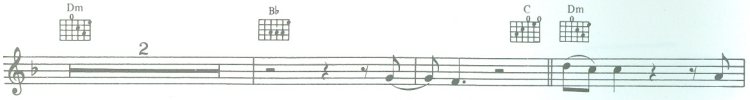
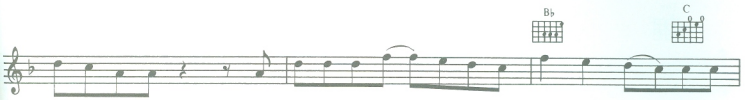
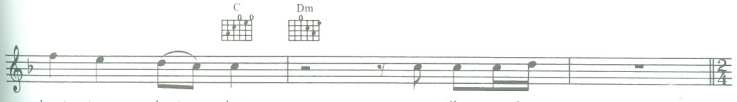
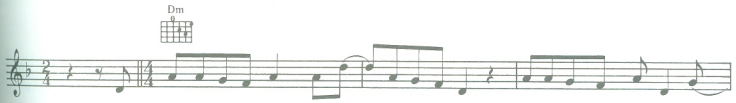


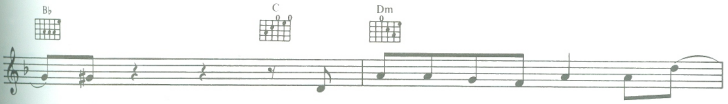

Dm
B♭
C
Dm
2
Shell - shock dar - lin' it's

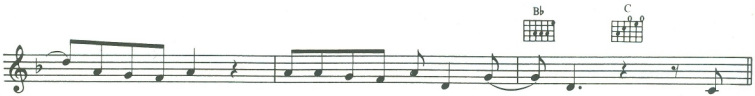

B♭
C
nev - er en - ough it's nev - er en - ough un - til your heart stops beat - ing the

Dm
B♭
deep - er you get the sweet - er the pain don't give up a - gain un - til your

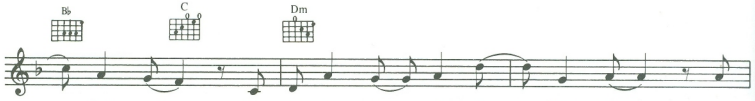

C
Dm
heart stops beat - ing un - til your heart.

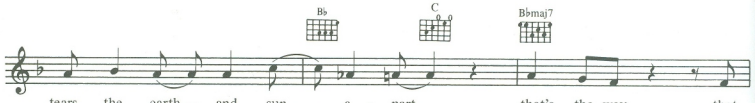

Dm
You call me on the phone you left me all a - lone all I get from you is shell -

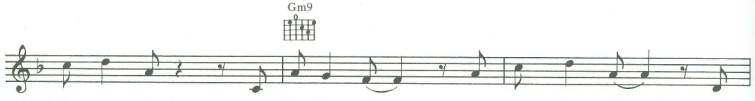

B♭
C
Dm
shock an - oth - er day goes by and all

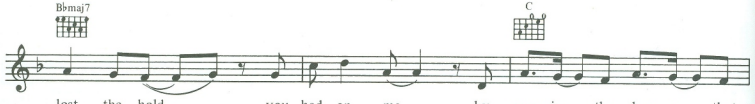

B♭
C
___ I do is cry all I get from you is shell - shock. I

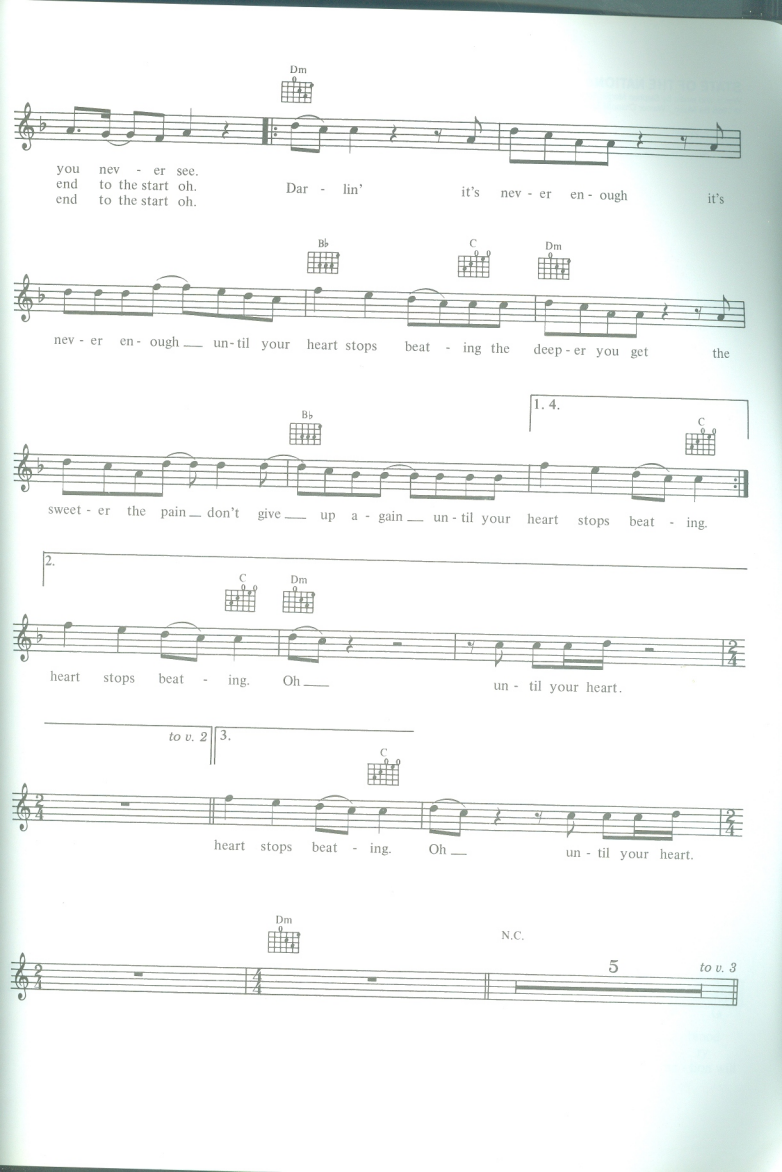
Dm
tell the world___ and save___ my soul___ the rain falls down___ and I___
2. When we walk___ through o - pen door-ways count-ing time___ in one___
3. I've been good___ and I've___ been bad___ but com-mon sense___ I've nev-


B♭
C
Dm
___ feel cold___ the cold that sleeps___ with - in___ my heart___ it
___ or more___ ways we can't find___ a piece___ of mind___ and
er had___ no - mat - ter how___ I try___ and try___ I


B♭
C
B♭maj7
tears the earth___ and sun___ a - part___ that's the way that
life be - comes___ a life___ of crime___ that's the day I
heard the truth___ be - hind___ our lie___ that's the way that


Gm9
I can win a vic - tim of___ your ev - il sin___ you've
call your name I came to you___ I called in vain___ your
I can win a vic - tim of___ your ev - il sin___ your


B♭maj7
C
lost the hold___ you had on me___ by caus - ing___ the chan - es___ that
loss of face___ with - in your heart___ the fire in___ your soul from___ the
loss of face___ with - in your heart___ the fire in___ your soul from___ the


Dm
you nev - er see.
end to the start oh.
end to the start oh.
Dar - lin' it's nev - er en - ough it's
B♭
C
Dm
nev - er en - ough un - til your heart stops beat - ing the deep - er you get the
B♭
1. 4.
C
sweet - er the pain don't give up a - gain un - til your heart stops beat - ing.
2.
C
Dm
heart stops beat - ing. Oh un - til your heart.
to v. 2
3.
C
heart stops beat - ing. Oh un - til your heart.
Dm
N.C.
5
to v. 3

STATE OF THE NATION

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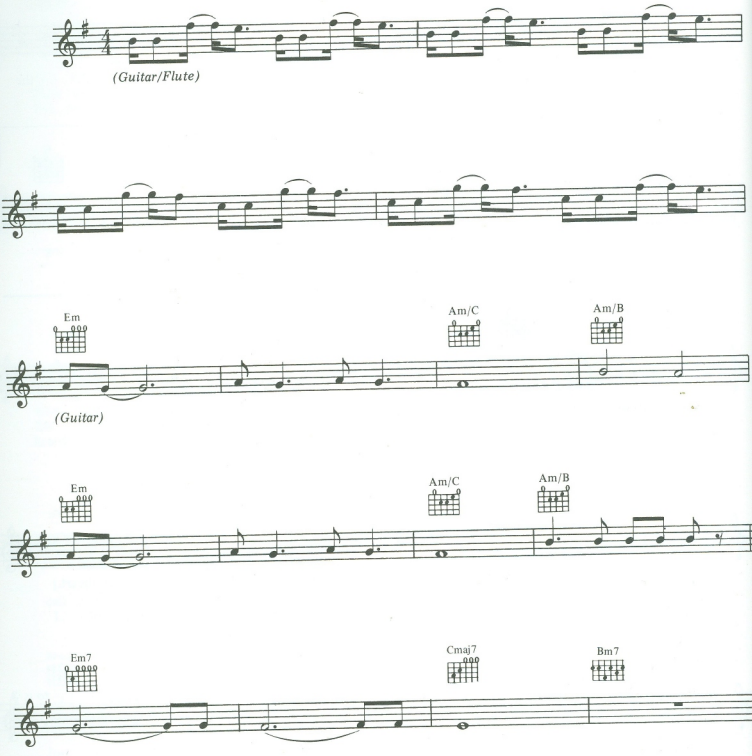
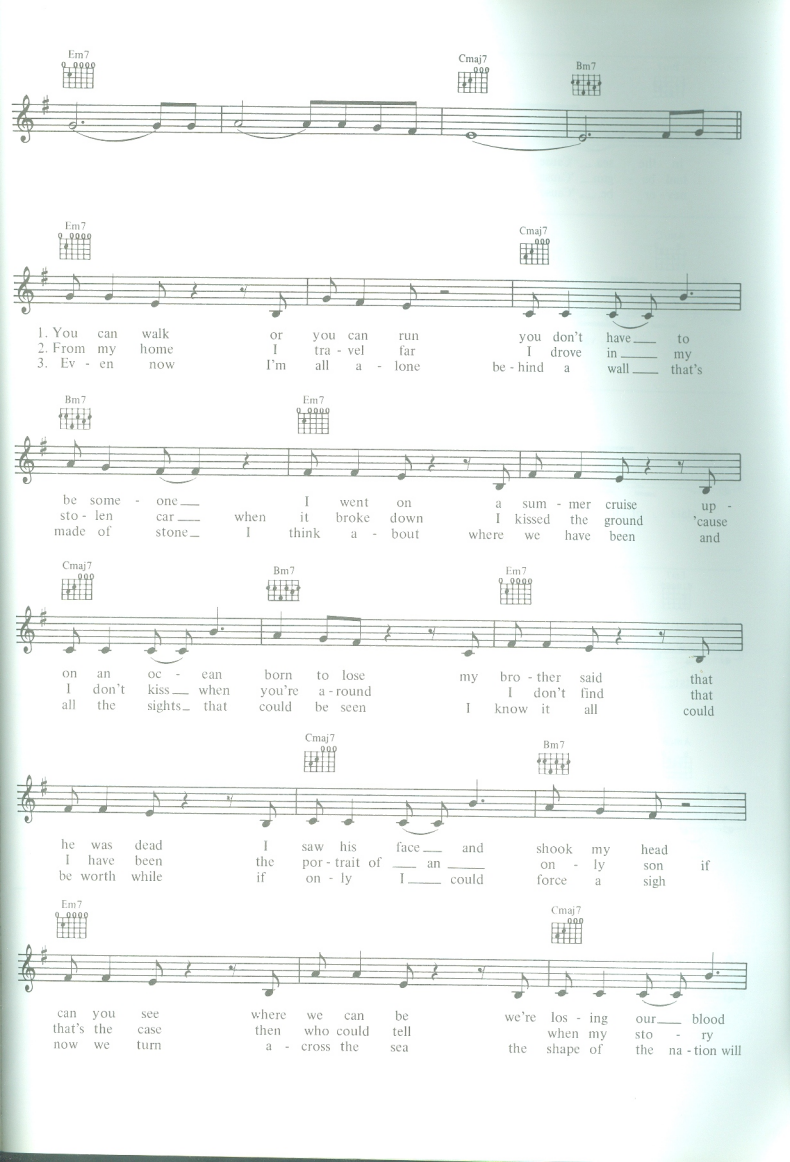
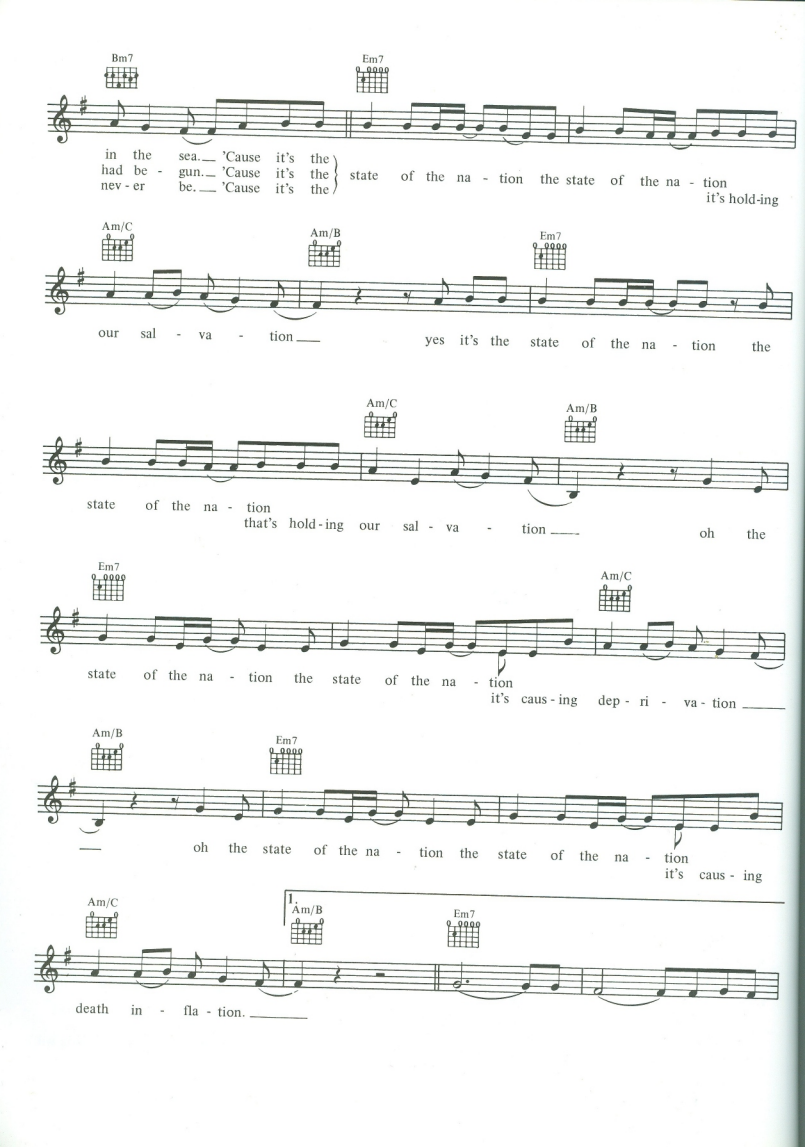
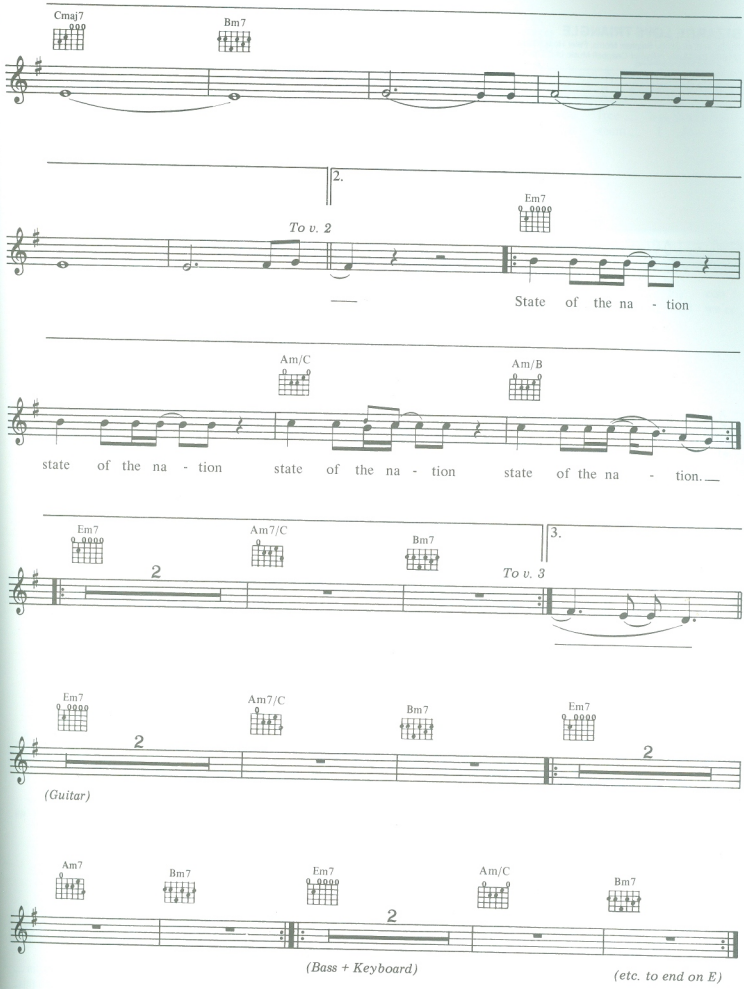



Em7
Cmaj7
Bm7
Em7
Cmaj7
1. You can walk or you can run you don't have to
2. From my home I tra - vel far I drove in my
3. Ev - en now I'm all a - lone be - hind a wall that's
Bm7
Em7
be some - one I went on a sum - mer cruise up -
sto - len car when it broke down I kissed the ground 'cause
made of stone I think a - bout where we have been and
Cmaj7
Bm7
Em7
on an oc - ean born to lose my bro - ther said that
I don't kiss when you're a - round I don't find that
all the sights that could be seen I know it all could
Cmaj7
Bm7
he was dead I saw his face and shook my head
I have been the por - trait of an on - ly son if
be worth while if on - ly I could force a sigh
Em7
Cmaj7
can you see where we can be we're los - ing our blood
that's the case then who could tell when my sto - ry
now we turn a - cross the sea the shape of the na - tion will


Bm7
Em7
in the sea.__ 'Cause it's the
had be - gun.__ 'Cause it's the
nev - er be.__ 'Cause it's the
state of the na - tion the state of the na - tion
it's hold-ing
Am/C
Am/B
Em7
our sal - va - tion___
yes it's the state of the na - tion the
Am/C
Am/B
state of the na - tion
that's hold-ing our sal - va - tion___
oh the
Em7
Am/C
state of the na - tion the state of the na - tion
it's caus-ing dep - ri - va - tion___
Am/B
Em7
___ oh the state of the na - tion the state of the na - tion
it's caus - ing
Am/C
1.
Am/B
Em7
death in - fla - tion.___


Cmaj7
Bm7
2.
To v. 2
Em7
State of the na - tion
Am/C
Am/B
state of the na - tion state of the na - tion state of the na - tion.
Em7
Am7/C
Bm7
2
To v. 3
3.
Em7
Am7/C
Bm7
Em7
2
2
(Guitar)
Am7
Bm7
Em7
Am/C
Bm7
2
(Bass + Keyboard)
(etc. to end on E)

BIZARRE LOVE TRIANGLE

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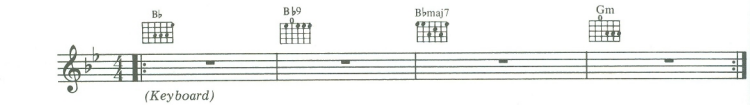
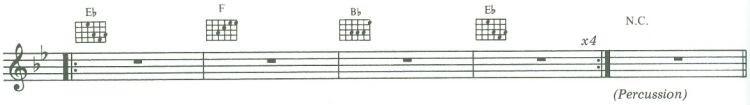
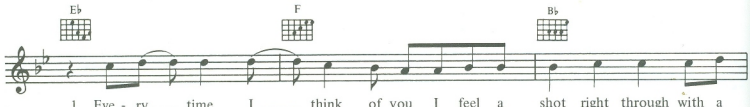
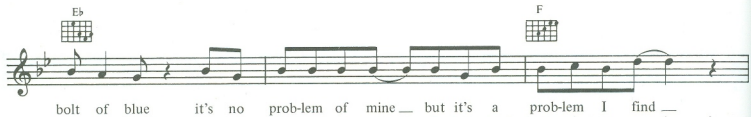
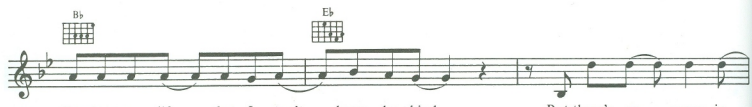
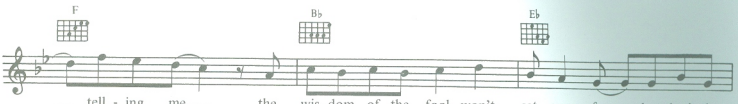


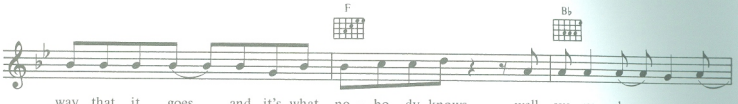


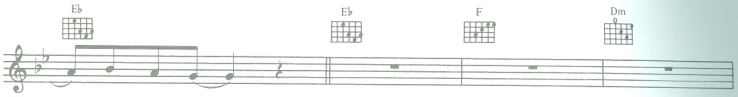




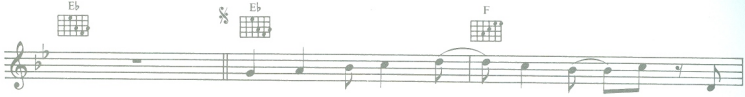


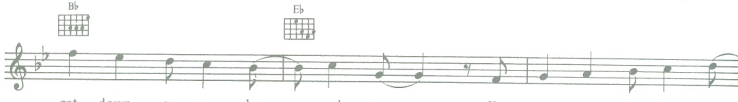

F
B♭
E♭
tell - ing me the wis - dom of the fool won't set you free but that's the
could mean I don't think you're what you seem I do ad -

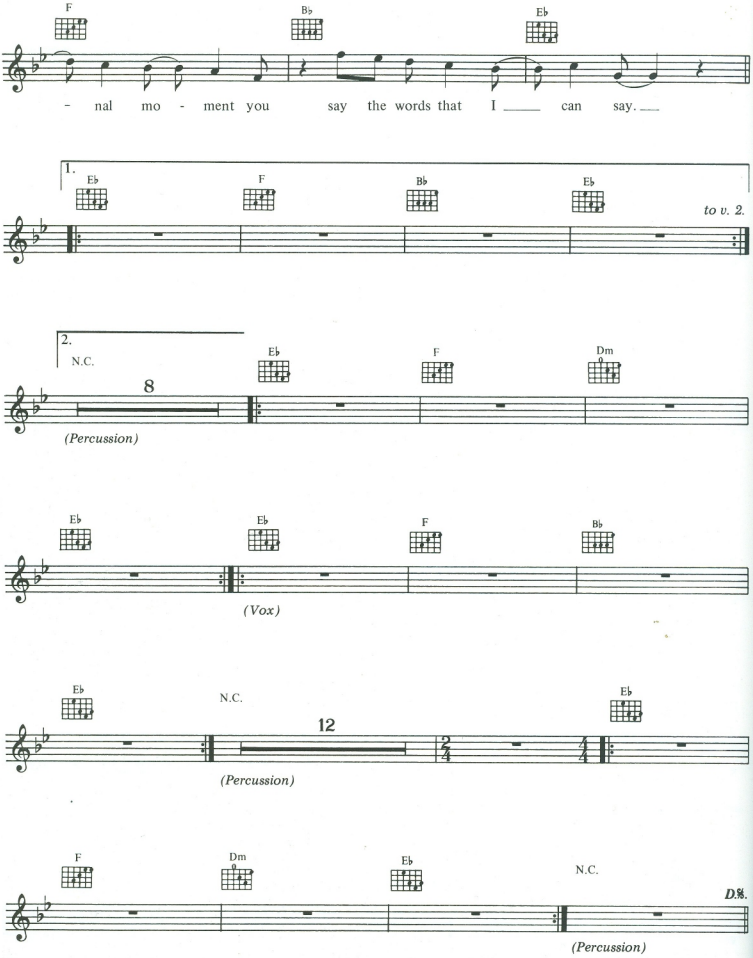

F
B♭
way that it goes and it's what no - bo - dy knows well eve - ry day my con -
- mit to my - self that if I hurt some - one else then I'll nev - er see just what we're


E♭
E♭
F
Dm
- fu - sion grows.
meant to be.

E♭
F
Dm


E♭
E♭
F
Eve - ry time I see you fall - ing I


B♭
E♭
get down on my knees and pray I'm wait - ing for that fi -


F
B♭
E♭
- nal mo - ment you say the words that I ____ can say. ___
1.
E♭
F
B♭
E♭
to v. 2.
2.
N.C.
8
E♭
F
Dm
(Percussion)
E♭
E♭
F
B♭
(Vox)
E♭
N.C.
12
E♭
(Percussion)
F
Dm
E♭
N.C.
D.S.
(Percussion)

"Bizzare Love triangle"

is a very "up" "bouncey" song.

and often forms part of a.
"Disco medaly" during live sets

known as "Gigs"

B.

obviously its also a sandwich. (B.L.T.)

TRUE FAITH

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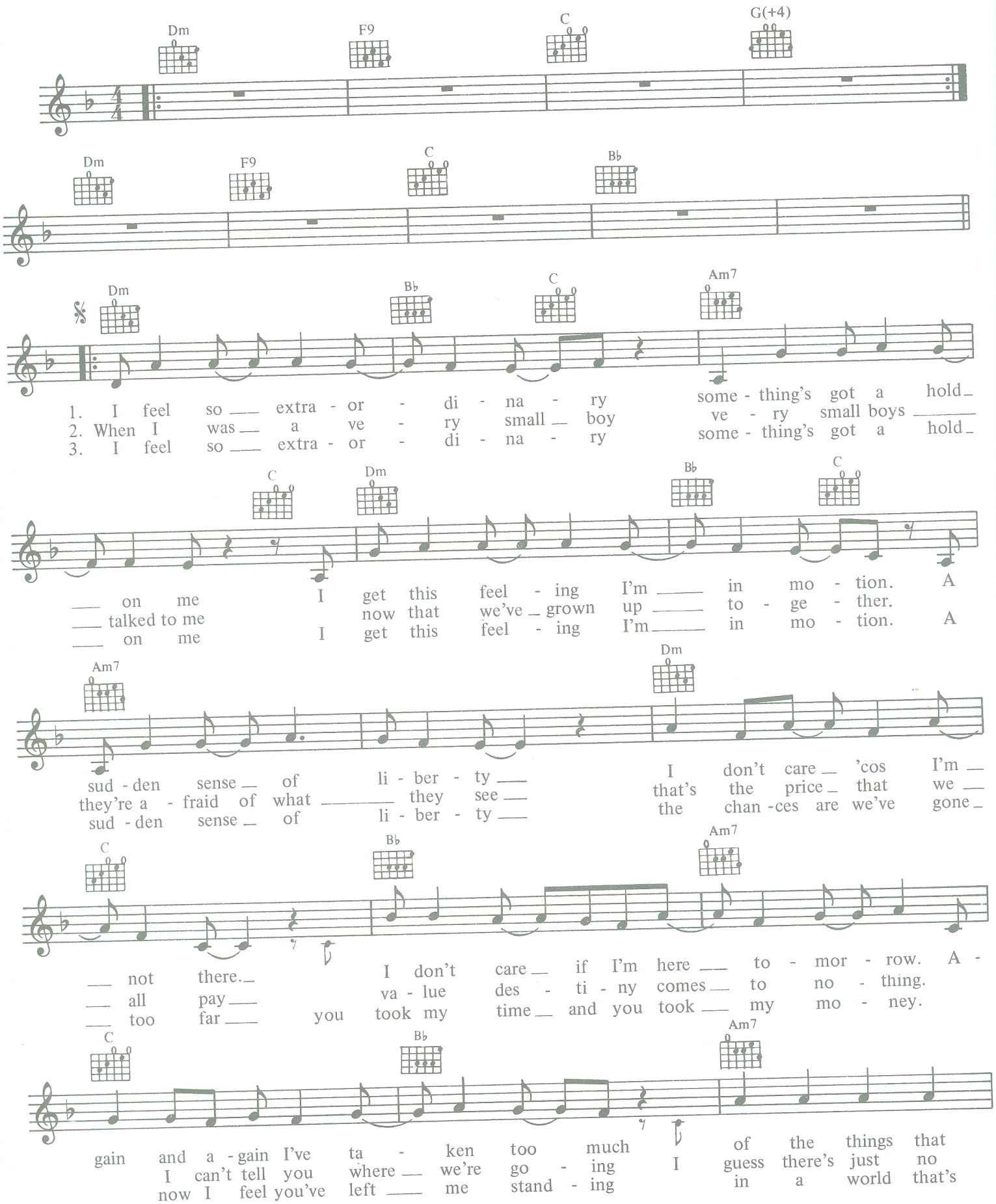
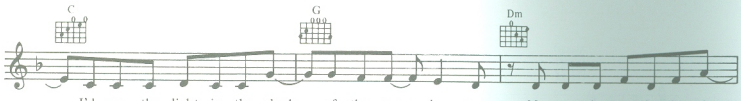
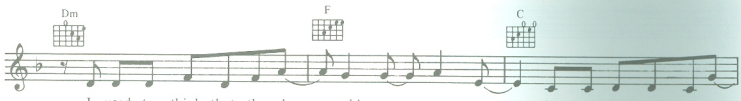
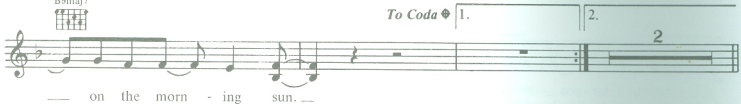


A
Dm
F
cost you too much.
way of know - ing.
so de mand - ing.
I used to think that the day would nev - er come


C
G
Dm
I'd see the light in the shade of the morn - ing sun.
My morn - ing sun is the drug

F
C
G
that brings me near to the child - hood I lost re - placed by fear.


Dm
F
C
I used to think that the day would nev - er come that my life would de - pend


B♭maj7
To Coda
1.
2.
2
on the morn - ing sun.

Dm7
G/D
[x 3]
Dm7
A7
Dm7
F9

C
G(+4)
Dm
F9
C
B♭maj7

D.S. al Coda
CODA
G(+4)
(To Fade)
(Solos)

1963

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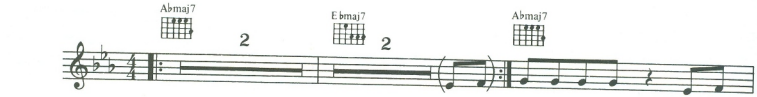
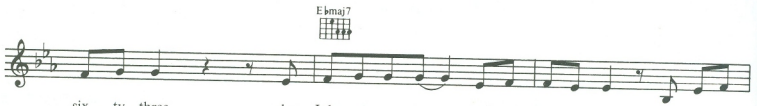
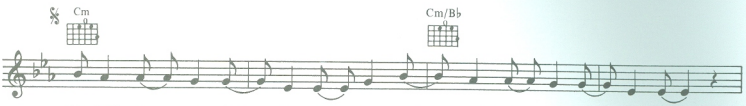


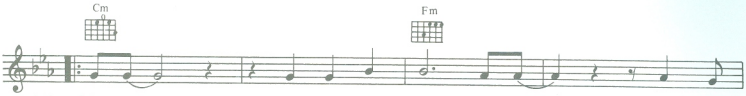


think of him he used to think of me.
think of her she used to think of him.

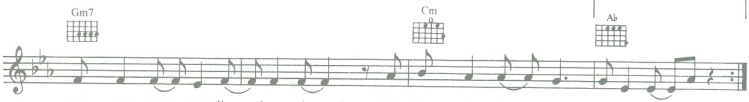


He told me to close my eyes my gift would be a great sur - prise

I saw {tears were / ha - tred} in his eyes {he / but he} nev-er meant to hurt me oh God.

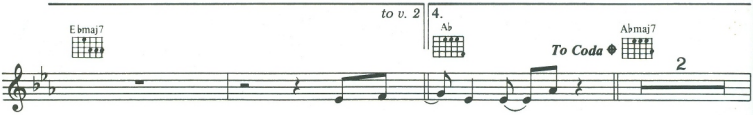


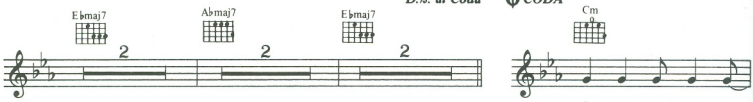
1. 3. John - ny don't point that gun at me there's so
2. John - ny don't point that gun at me can I
4. John - ny you keep on us - ing me can I

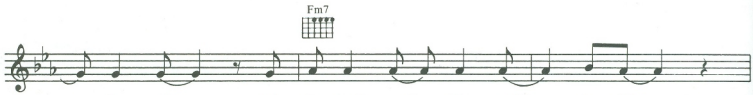


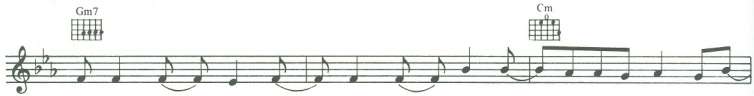
ma - ny ways our lives have changed but please I beg don't do this to me.
save my life at an - y price for God's sake won't you lis-
change my life for an - y price oh John - ny won't you lis-

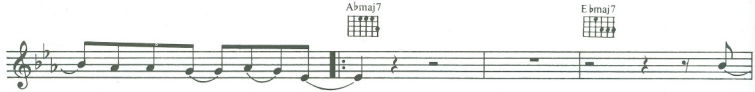
- ten to me.

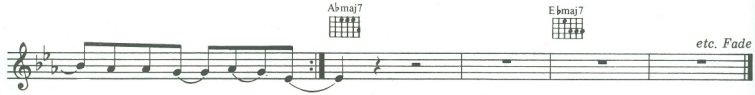

to v. 2
4.
E♭maj7
A♭
A♭maj7
To Coda
2
2. And though - ten to me.


D.%. al Coda
CODA
E♭maj7
A♭maj7
E♭maj7
Cm
2
2
2
I just want you to


Fm7
be mine and I don't want this world to shine


Gm7
Cm
I don't want this bridge to burn oh John - ny do you miss me I


A♭maj7
E♭maj7
just want to feel free.
I


A♭maj7
E♭maj7
etc. Fade
will al - ways feel free.

"1963" is the year that J.F.k was S.H.O.T and my theory is that he actually arranged for the gun man, "Lee Harvey Oswald" to shoot his wife, Mrs k. so that J.F. could do one with M. Monroe who commited suicide when she found out "Oswald" had hit the wrong target. Oswald was later shot by his boss (dont know his name) for doing such a bad job and causing his hit-man business to go bust.

B.

TOUCHED BY THE HAND OF GOD

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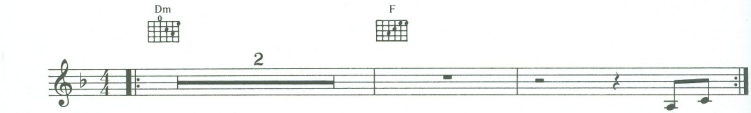

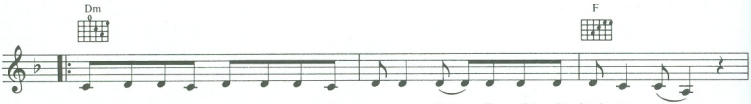

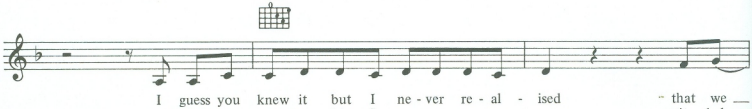

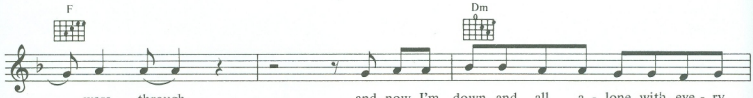

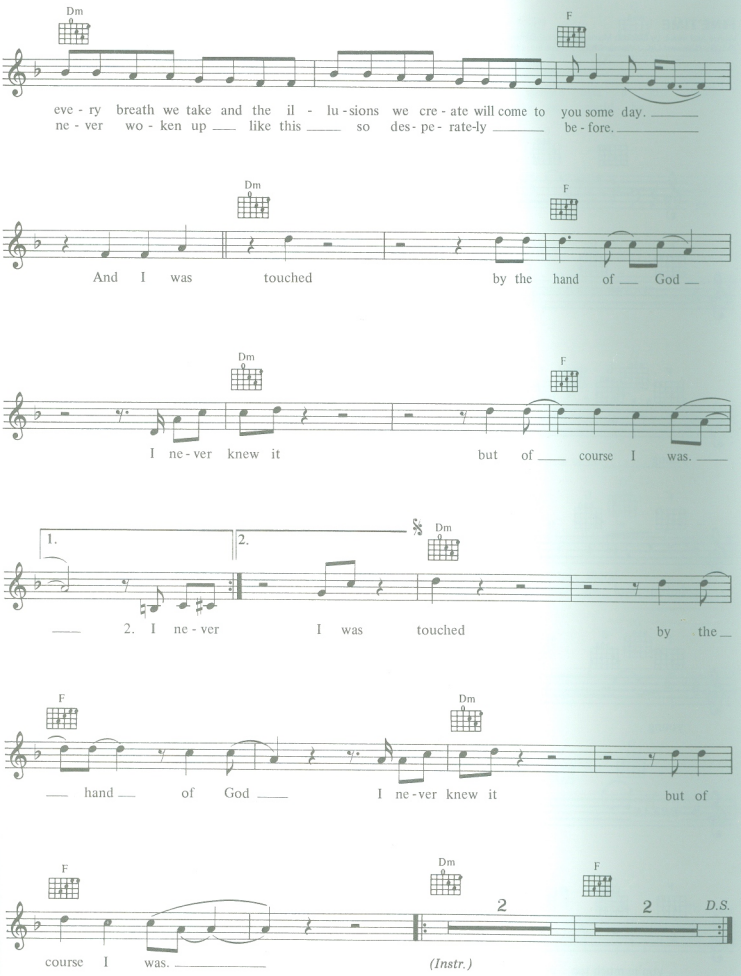
Dm
F
eve - ry breath we take and the il - lu - sions we cre - ate will come to you some day.
ne - ver wo - ken up like this so des - pe - rate-ly be - fore.
Dm
F
And I was touched by the hand of God
Dm
F
I ne - ver knew it but of course I was.
1.
2.
Dm
2. I ne - ver I was touched by the
F
Dm
hand of God I ne - ver knew it but of
F
Dm
F
2
2
D.S.
course I was.
(Instr.)

FINE TIME

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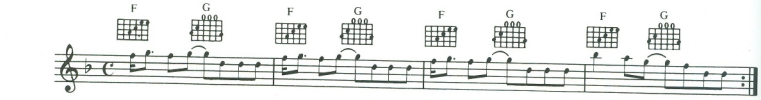

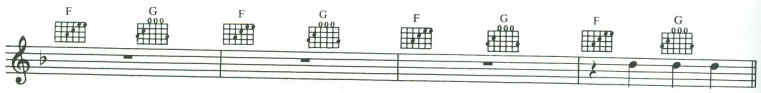

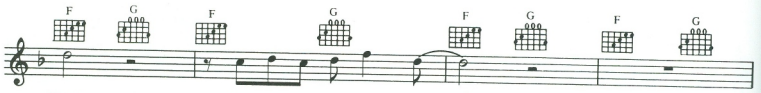

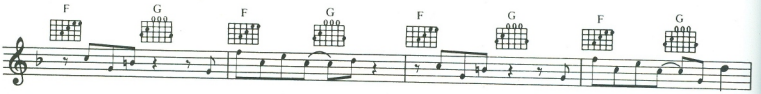

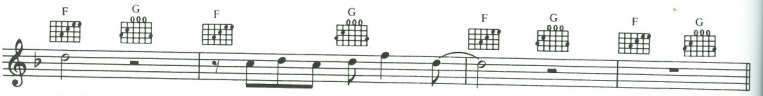

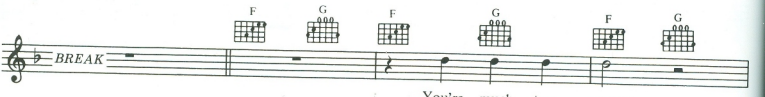

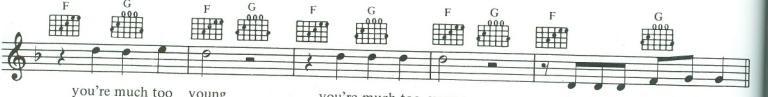

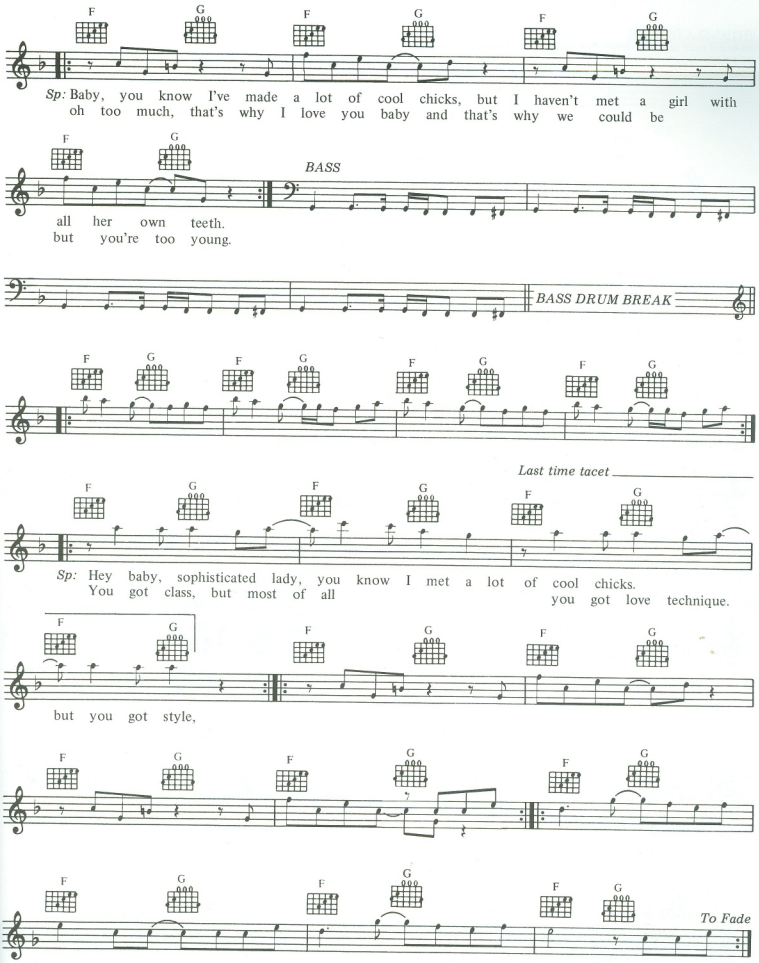
F G F G F G
Sp: Baby, you know I've made a lot of cool chicks, but I haven't met a girl with
oh too much, that's why I love you baby and that's why we could be
F G
BASS
all her own teeth.
but you're too young.
BASS DRUM BREAK
F G F G F G F G
Last time tacet
F G F G F G
Sp: Hey baby, sophisticated lady, you know I met a lot of cool chicks.
You got class, but most of all you got love technique.
F G F G F G
but you got style,
F G F G F G
F G F G F G
To Fade

ROUND & ROUND

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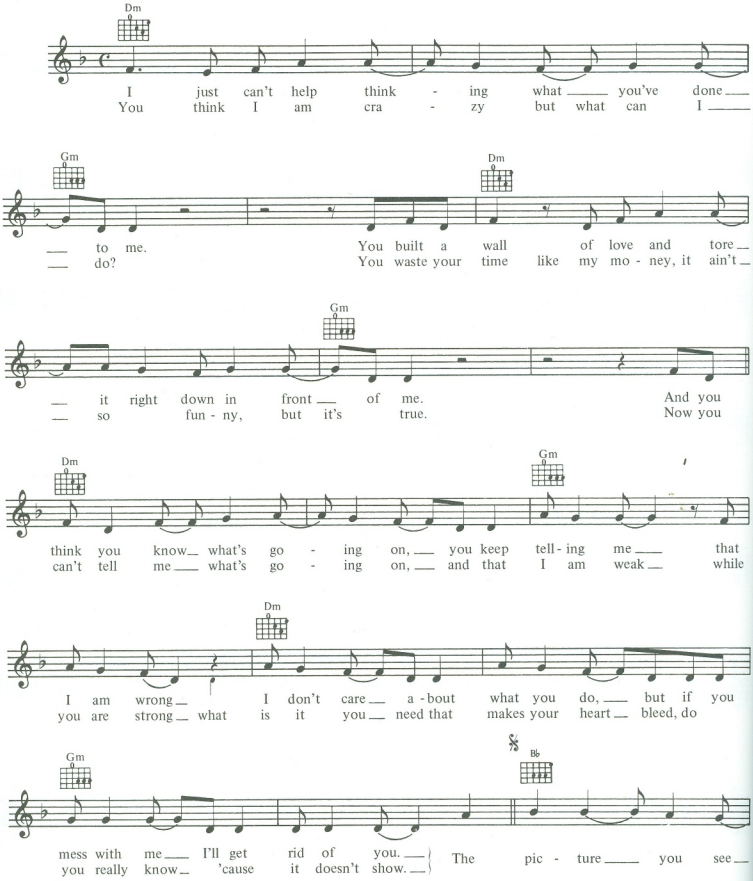

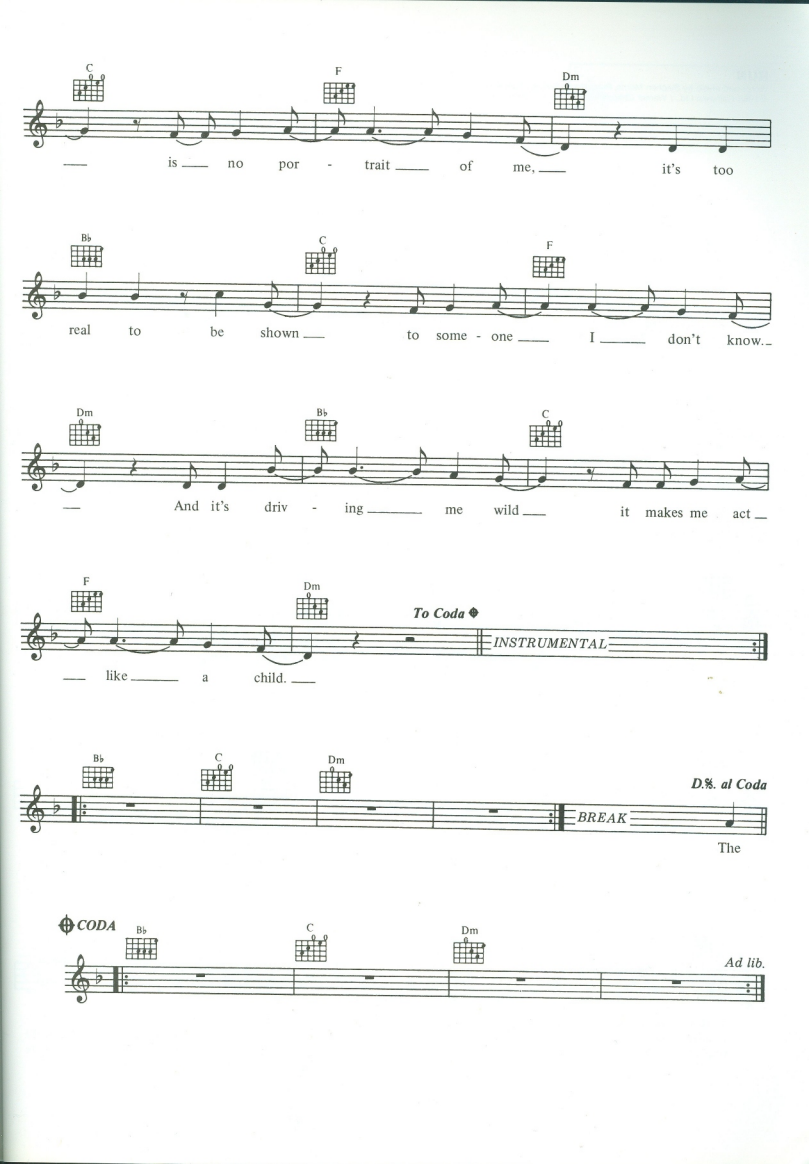
C
F
Dm
is no por - trait of me, it's too
B♭
C
F
real to be shown to some - one I don't know.
Dm
B♭
C
And it's driv - ing me wild it makes me act
F
Dm
To Coda
INSTRUMENTAL
like a child.
B♭
C
Dm
D.%. al Coda
BREAK
The
CODA
B♭
C
Dm
Ad lib.

RUN

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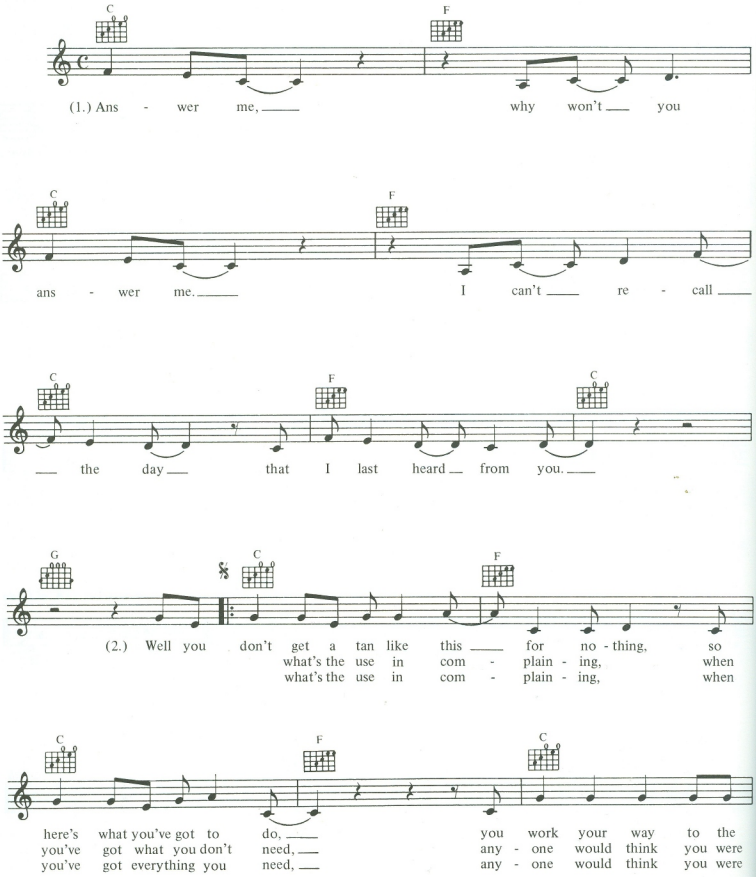

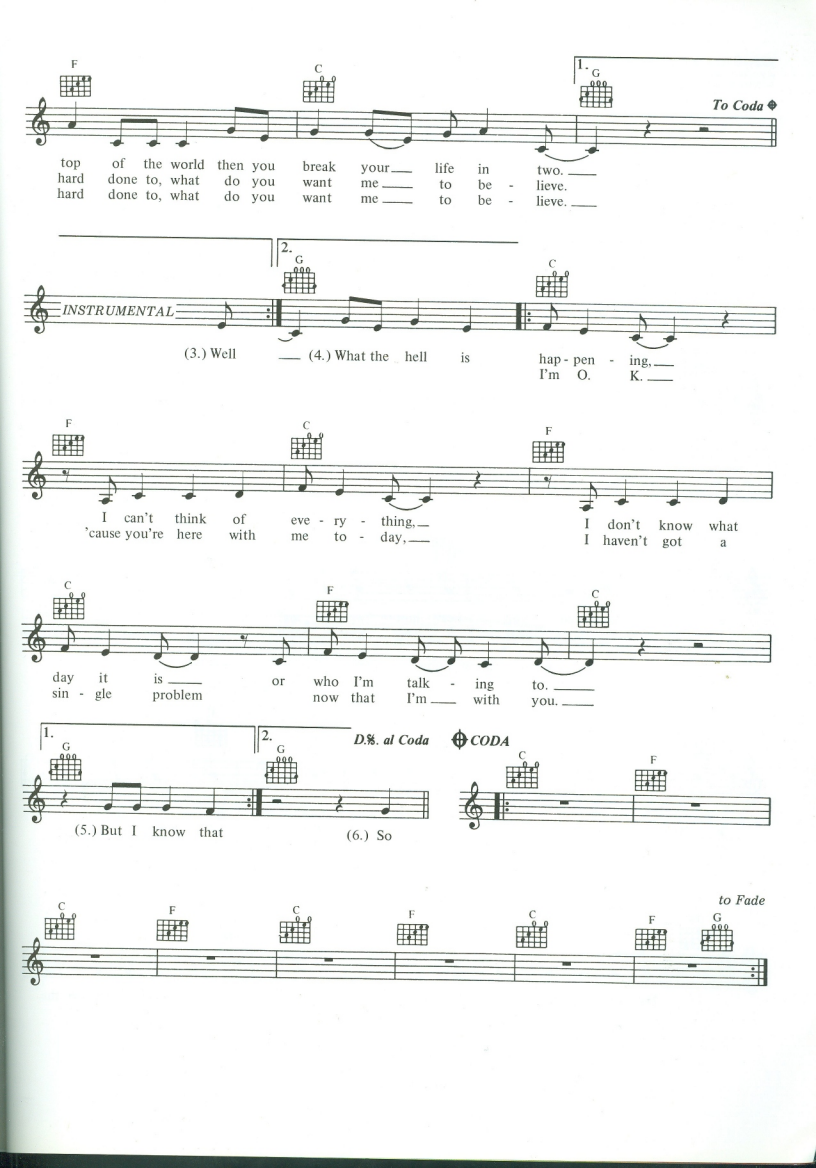
F
C
1.
G
To Coda
top of the world then you break your life in two.
hard done to, what do you want me to be - lieve.
hard done to, what do you want me to be - lieve.
2.
G
C
INSTRUMENTAL
(3.) Well (4.) What the hell is hap - pen - ing,
I'm O. K.
F
C
F
I can't think of eve - ry - thing,
'cause you're here with me to - day,
I don't know what
I haven't got a
C
F
C
day it is or who I'm talk - ing to.
sin - gle problem now that I'm with you.
1.
G
2.
G
D.%. al Coda
CODA
C
F
(5.) But I know that
(6.) So
to Fade
C
F
C
F
C
F
G

VANISHING POINT

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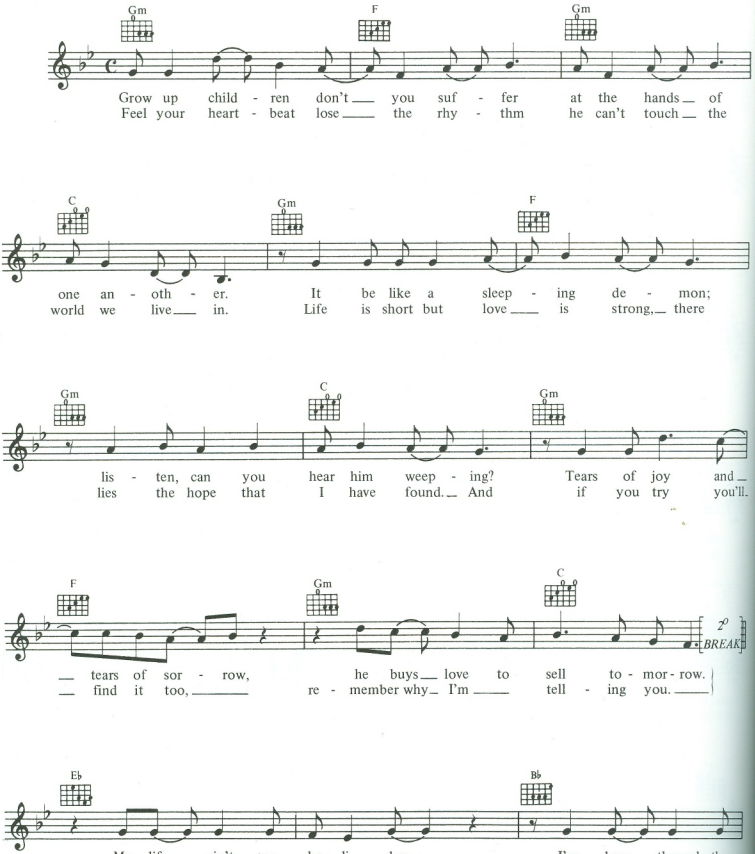
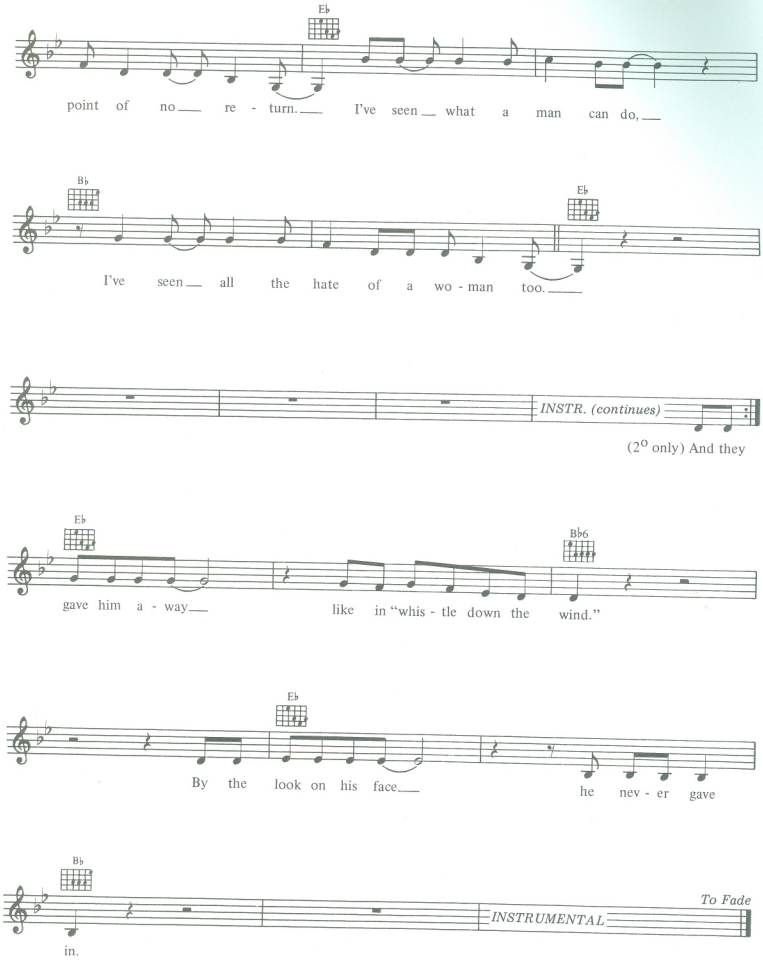
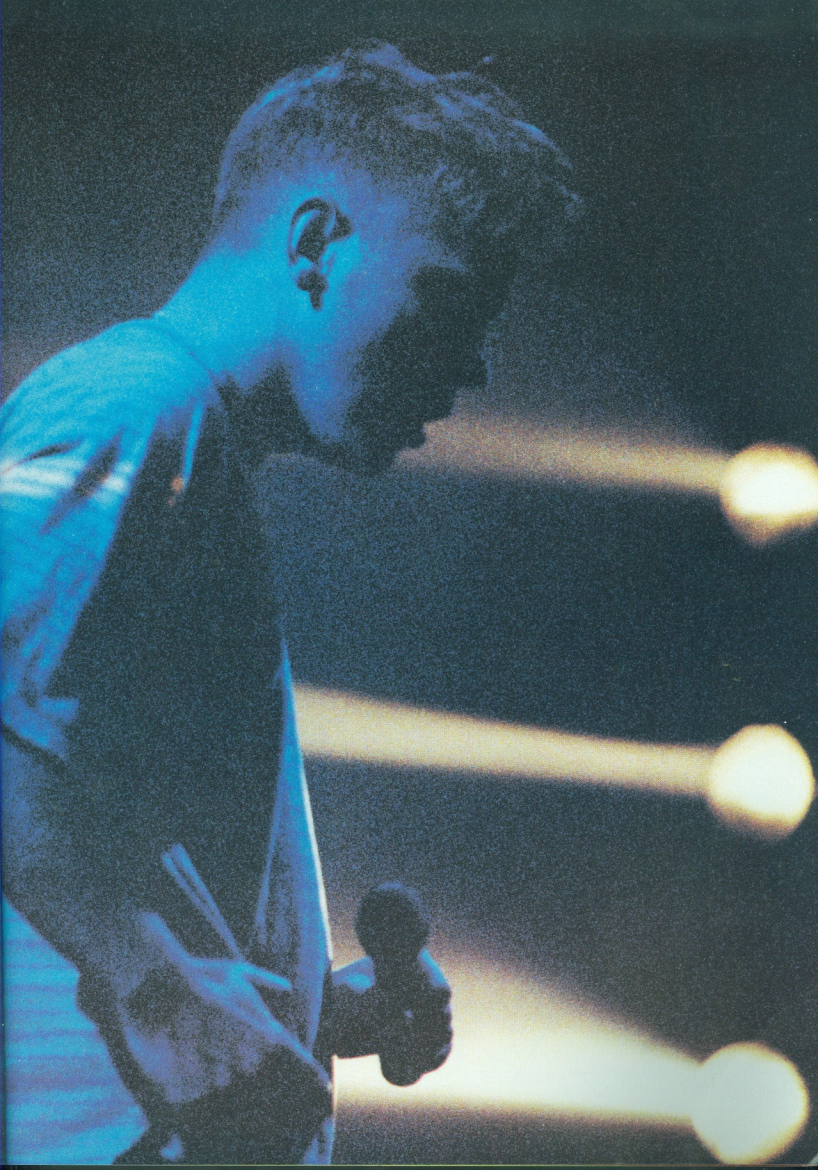
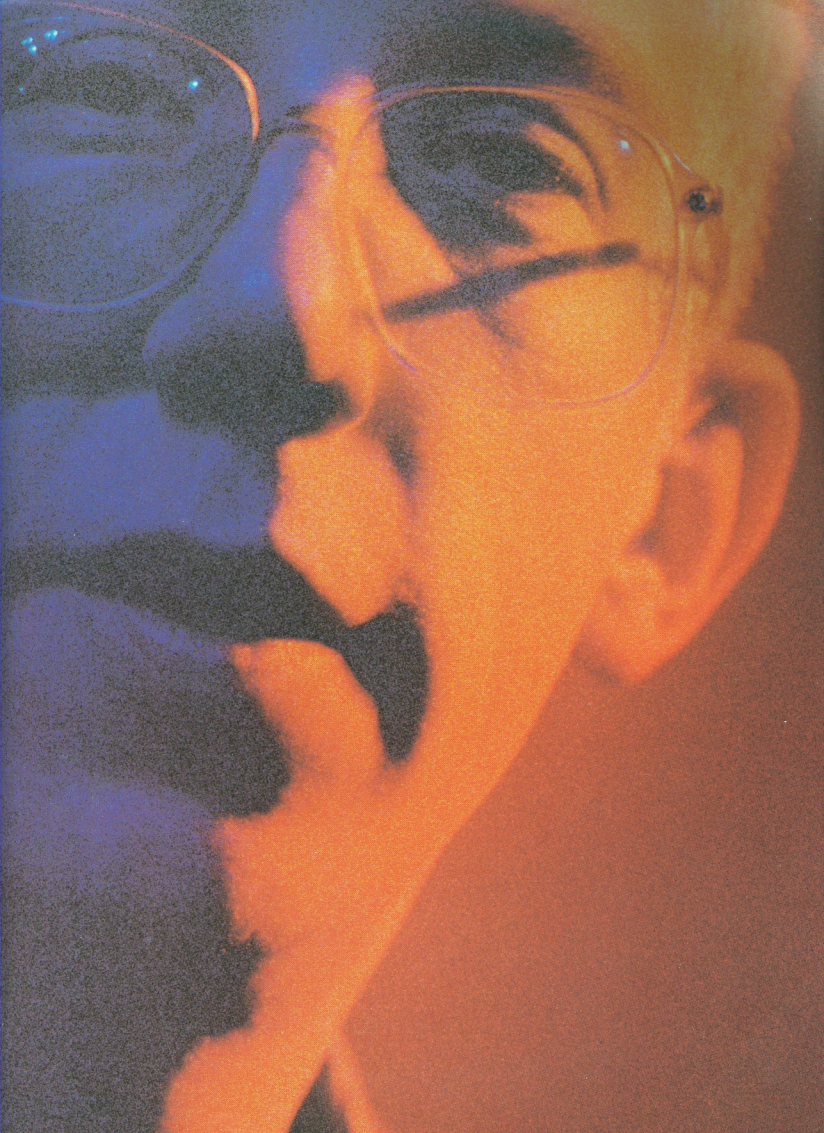



E♭
point of no___ re - turn.___ I've seen___ what a man can do,___
B♭
E♭
I've seen___ all the hate of a wo - man too.___
INSTR. (continues)
(2° only) And they
E♭
B♭6
gave him a - way___ like in "whis - tle down the wind."
E♭
By the look on his face.___ he nev - er gave
B♭
To Fade
INSTRUMENTAL
in.





First published 1990
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Exclusive Distributors:
International Music Publications
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